Photoshop Creative ISSUE TWO FILTER MAGIC

FILTERS | LAYER STYLES | BRUSHES | PHOTO EDITING | ACTIONS

Free CD inside

NEW!

Photoshop creative

The only monthly Adobe® Photoshop® dedicated magazine

Inside

Painter IX
Take your first steps with Painter IX and see how it can enhance Photoshop

Olympus Mju 800
Is this the perfect camera for night photography? We find out…

Colour chameleon
The easy way to replace colour in your photos

Pastel portraits
Hot tips for making your own brushes and then using them to paint a pastel picture

Make the selection
In-depth guide to the different selection tools and how to use them

Filter Magic

Learn how filters can turn ordinary photos into striking artwork

Create the cover – page 26

Free CD-ROM!
- 50 Mac and PC fonts
- 45 Royalty-free photos
- Creative plug-ins
- Time-saving actions

and much more

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ISSUE 2 £6.00
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eMag™

Welcome

A glimpse of what's in store this issue…

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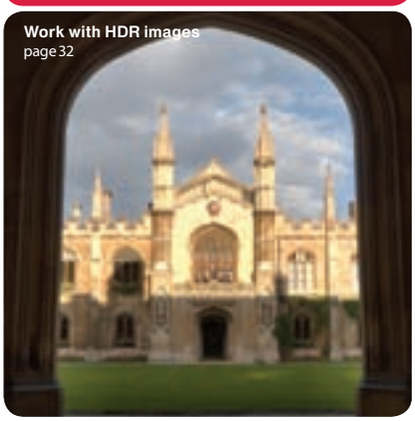
page 40


Work with HDR images
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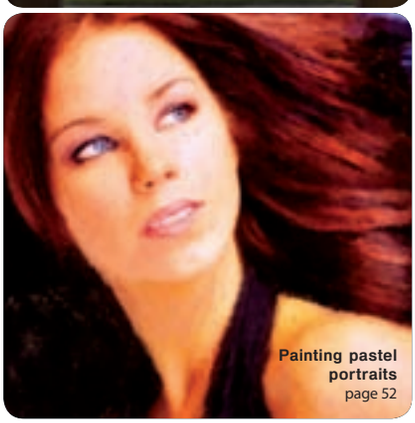
Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.


Painting pastel portraits
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Create x-ray effects
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How many times have you picked up a magazine and wished you could create its cover? Well, this issue you get to have a go at exactly that. Turn to page 26 and learn not only how to make an illustration worthy of a cover, but also how to work with displacement maps. If digital painting is more your thing, stop by page 40 where we look at re-creating one of Salvador Dali's masterpieces. This Surrealist godfather would have had kittens if he had ever got the change to use the Photoshop software, so we think it's only fitting to use the program to emulate one of his works. Digital photographers get the change to play with HDR images and enjoy unprecedented control over the look of their photos, and we also reveal how to change the colour of an object and still keep its tone, texture and detail. Illustrators get the chance to play with producing an x-ray effect on a photo. Plus we have essential guides to using the in-built tools and techniques of the Photoshop software.

Finally, a big thank you to everyone who has written in with their comments about issue one. We really want you to be part of the magazine, and that means hearing your opinions, whether they be good, bad or indifferent.

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

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Creative reviews

Spend some money…

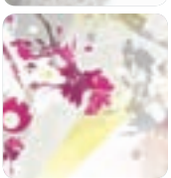
Be it cameras, printers, software or books, this section is where we examine products to help you get creative

On the CD

650MB of resources

Each issue comes with a free CD-ROM packed with resources, add-ons and tutorial resource files

tutorials



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Talk to us!

Send us your thoughts on anything Photoshop to PCR@imagine-publishing.co.uk with the subject header 'Letters'. Alternatively, post your missives to Letters, Photoshop Creative, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset, BH2 6EW, UK

Creative Forum

Let loose your image-editing troubles, triumphs or anything else you feel like sharing

Battling the elements

I'm a Photoshop Elements user and wondered whether you're planning on doing any Elements-specific tutorials. I have no intention of moving up to Photoshop proper, because Elements has all I need and more. I count myself as above a beginner level, so I'm looking for more challenging creative opportunities – will you be able to help out?
Trevor Greene

We certainly will be able to help out. We're aware that not everyone has the latest version of the Photoshop software and that there will also be quite a few of you running Photoshop Elements. We'll make it clear if something is specific to a certain version and also offer alternative methods for any tools that aren't available in Photoshop Elements. There will be the odd tutorial that you won't be able to follow, but we're not interested in running a CS2 clique, so there'll be plenty to sink your teeth into.

Stroke of genius

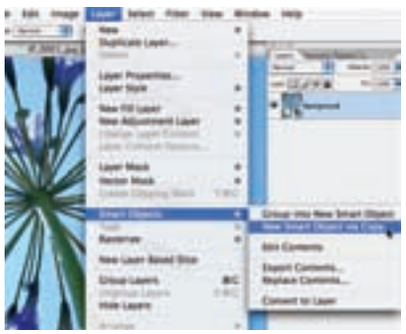
Hello, I just wanted to say how much I enjoyed following your Van Gogh tutorial (issue one). I've tried painting in Photoshop before and quickly given up and convinced myself that it can't be done. I have a friend who is a Painter advocate and I think I had started to believe his 'Photoshop can't give realistic paint effects' rhetoric! However I saw that tutorial and was interested to see how the tools can be manipulated to give a painted effect. I've started it and have just placed the houses and things seem to be going well so far! Are you going to do this type of tutorial in the future?
Alan Thorne

Each issue we will include a special digital painting tutorial where we show you how to re-create a famous painting or painting style. You'll probably get fed up with listening to us talk about the huge amount of potential in the Photoshop software, but it really is impressive and digital painting is one facet of its functionality. It's possible to achieve a huge variety of painting styles as well, not only using the dedicated painting tools, but by also twisting the other tools and techniques to fit your painting vision. Turn to page 40 where you can see how it's possible to turn your hand at Dali's style.

Smart cookie

It's good to see you covering Smart Objects (issue one) but I was a bit disappointed that you didn't mention how they work with Illustrator. If you paste or place vector graphics from Illustrator CS2 into Photoshop CS2, you can scale them and also any edits you make to the pasted objects in Illustrator automatically update in Photoshop.
Doug Ray

We didn't cover how Smart Objects work with the Illustrator software because we wanted to show how they give Photoshop users the flexibility of vector but within the bitmap format. This is a pretty big deal because you get to scale photos without ending up with a pixellated mess. Obviously if you have Illustrator CS2, you can take Smart Objects even further.



Shorts

Photo finish

Do you think it's worth me upgrading to Photoshop CS2? I'd call myself more of a digital photographer than a digital artist, so I don't know whether there's enough to keep my photographic needs occupied.
Simon Hewell

You don't say how much you edit your images. If it's just cropping and small colour alterations, you probably don't need to flash your cash just yet. But Photoshop CS2 does have a healthy raft of photo-specific tools, such as Smart Sharpen and the excellent Vanishing Point filter.

Manipulation madness

I really like it when I receive emails of funny photo manipulations – you know the sort of stuff – photos of people holding a cat the size of a house, that kind of thing. Where can I get more of this?
Jeremy Humphreys

There are lots of websites where people send in photos they've manipulated. The best sites also set challenges where visitors upload images in response to a specific challenge or theme. Pay a visit to Worth 1000 **www.worth1000.com** for a good dose of image-editing gone mad..

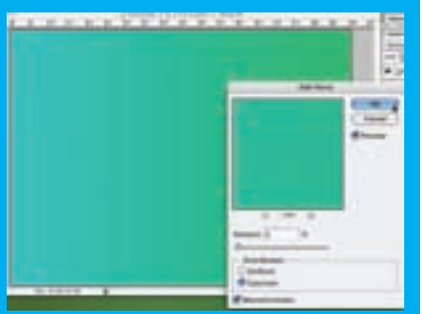
Readers' tip

Avoid banding

I do a lot of montage and collage work, mainly grouping together images of family and friends. I like to use gradients in my work, but was always disappointed by the printed results. I used to get problems with banding in gradient areas when I printed images out. Then someone told me that the Noise filter could help. Now whenever I use gradients, I go to Filter>Noise>Add Noise. Set 2 for the Amount, Gaussian for the Distribution and turn the Monochromatic checkbox on.

At first I thought my friend had gone mad because I could see some of the Noise, but this disappears once printed and all you have left is a beautifully smooth gradient.
Carrie Harper

Thanks for that tip Carrie, we've suffered from gradient banding a couple of times too. In fact, you've inspired us to set up a regular tip corner. Send in your favourite tips and share your knowledge with others. See the contact box at the top of the page for how to get in touch.



Creative hub

The latest news stories for the Photoshop community

updates

Adobe takes you for a ride

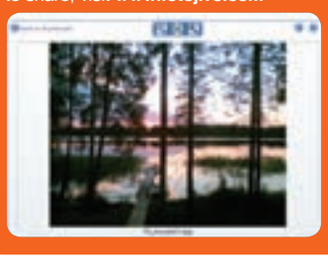
Visitors to London expecting to see traditional black cabs are in for a surprise. Adobe has sponsored a fleet of taxis and given them a stylish twist. Instead of the usual black finish, commuters can enjoy climbing into a gleaming white machine complete with trademark red logo.

Bag couture

What do you get the digital creative that has everything? How about this limited edition Adobe messenger bag? Boasting storage for sketchbooks and cables, thermoformed pockets to hold a laptop, MP3 player and mobile phone, it also has a specially-designed shoulder strap to prevent any aches. Heck, it even has a rain hood. It costs $250 and you can find out more at **http://adobe.mediumdesigngroup.com**

Share your vision

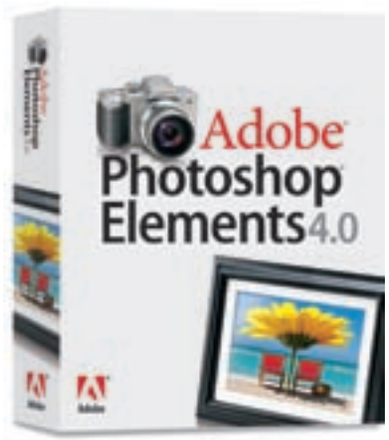
FotoJive is a great service that allows you to upload camera video clips to a free storage facility with a 100Mb limit. Most makes of digital cameras are compatible, so if you have some video clips that you'd like to share, visit **www.fotojive.com**



TOP STORY

New Photoshop Elements a glimpse of the future?

Innovative new features may offer tantalising possibilities for future versions of the Photoshop software



Correcting dodgy skin tones is easy with Photoshop Elements 4's Skin Tone Adjustment tool

There's a new member of the Photoshop family in the form of Photoshop Elements 4.0. Although only available for Windows (a Mac version is promised), some of its new features will excite photo editors very much.

The Auto Red Eye Removal tool can be set to automatically delete red eye as photos are being downloaded from the camera. The Magic Selection Brush is like a more enhanced version of the Magic Wand, and allows users to quickly select areas of a photo to make colour, lighting or contrast tweaks. Keeping with the Magic tools, the Magic Extractor allows for painless removal of subjects from photos. The Skin Tone Adjustment gives users the ability to quickly improve skin tones in photos. This can either be done automatically, or you can use the tool's sliders for full manual control.

"As the top-selling consumer photo editing product, Photoshop Elements 4.0 continues to push the envelope with innovative features that allow digital photo enthusiasts to do it all," said Bryan Lamkin, Senior Vice President of Digital Imaging and Digital Video Products at Adobe. "Our software unlocks the potential for people to get more enjoyment out of their digital photos, whether they took them from a phone, a point-and-shoot or advanced digital SLR camera."

The Magic Selection tool is great for colour correction

Face Tagging is an interesting glimpse of future technology

In addition to the new editing tools, there are also some exciting improvements to the way photos are organised. If you're reviewing photos that are part of a series, you can use the Side-by-Side Compare mode and see two photos at the same time. You can also 'pile' photos on top of each other in the Photo Browser. These allow you to group similar photos but only take up one space in the Browser. The Photo Browser also comes with a Timeline that means you can quickly scan through different dates of when the photos were taken.

But perhaps the most interesting new feature is the Face Tagging option. This enables users to find photos according to the faces of the people in the photo, and then 'tag' these photos so they can quickly be found in the

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In the beginning, part 1

See how Photoshop progressed in this new regular series

In 1987, Thomas Knoll started writing a programming code to display greyscale images on a black-and-white bitmap computer. After encouragement from his brother, John, to develop it. Thomas gave it the ability to read and write various file formats while John developed processing routines (the forerunner of plug-ins). Thomas also created the unique ability to create soft-edged selections, Levels, Color Balance, Hue/Saturation and painting capabilities. Photoshop 0.87 was the first version of Photoshop to ship to the masses – well, about 200 people who bought a Barneyscan scanner!

"It will be interesting to see if any of the Elements 4.0 features make it into Photoshop CS3"

Quickly compare pictures with the Side-by-Side Compare mode

future. It's easy to see the potential of this technology in future versions of the Photoshop software, especially when it comes to organising large collections of images.

In fact, even if you have just upgraded to Photoshop CS2 it's worth keeping an eye on developments in the Elements software if only for a possible glimpse of what might appear in CS3. Some believe that Photoshop Elements 3.0 offered far more for photo editing than Photoshop CS did, and a few of its tools, such as the Spot Healing Brush and Red Eye Removal, made their way into CS2. Although CS3 is a long way off yet, we'd be very surprised if the Face Tagging technology didn't make an appearance, and it's easy to see how a Timeline in Adobe Bridge would work. Obviously this is pure conjecture on our part, but it will be interesting to see if any Elements 4.0 features appear in CS3.

If you can't wait that long to try your hand at Face Tagging, you can buy Photoshop Elements 4.0 for £69. Digital video buffs might also be interested in the new version of Premiere Elements 2.0, which can be purchased in a bundle with Photoshop Elements 4.0 for the special price of £99. As ever, further information can be found at **www.adobe.co.uk**, where you can also download demos..

Enter the creative world

New blog network dedicated to creative culture

Sitting at your computer creating digital works of wonder can sometimes be a lonely job, but thanks to a new site, you can always hook up with like-minded individuals.

Designorati.com is the first blog network exclusively for creative sorts, covering the whole spectrum of design. DESIGNORATI takes the concept of blogs a little further by creating an active online community of people who are enthusiastic about creating images. "First and foremost, DESIGNORATI is about passion," says Publisher and founder, Pariah S Burke. "Somewhere, deep inside each of us, is an undeniable compulsion to create, whether that's with pixels, ink, fabric, metal or words."

To help users navigate, DESIGNORATI is organised into nine different topics, each of which has its own website dedicated to relevant tools and trends. The nine topics cover areas such as Photoshop, creative culture, typography, and illustration and visitors will find opinion, discussion, news on trends and software tutorials. When we visited, you could also download 300 free Halloween fonts. If you want to see what's going on at the site and maybe post some opinions of your own, pay a visit to **http://designorati.com**.

What's hot and not this month

RED HOT
Using displacement maps to create our cover. Brilliant!

WARM
The new Photoshop Elements 4.0 has some intriguing features. However…

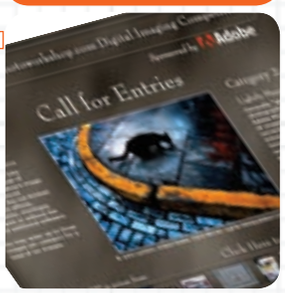
UNCOOL
…no Elements 4.0 for the Mac as of yet. Boo!

SUB ZERO
The price some stock libraries charge for photos. We say viva iStock!

competition corner

THE DRENCH AWARD
www.areaofdesign.com/drenchaward.htm

If you've ever designed anything for the US market, try your luck at the Drench Awards. Apple iPod nanos are up for grabs, but submit quick – the deadline for work is 1 November 2005.



PHOTOWORKSHOP.COM DIGITAL IMAGING COMPETITION
www.photoworkshop.com/adobe/contest/index.html

There are loads of great prizes up for grabs in this Adobe sponsored event, so be sure to enter. Entries must be received by 31 December.

ALERT! | DON'T FORGET TO ENTER OUR READER'S CHALLENGE SEE PAGE 98

Make a date

At a loose end? Here are the must-see events this month

OCT 31
PHOTO TRAINING
Anyone in London on Halloween should pay a visit to Apple's Regent Street store, for workshops on Photoshop and digital photography. Visit **www.apple.com/uk/retail/regentstreet** for more.

SEPT 23 – DEC 12
ADOBE PHOTOSHOP TOURS
If you're in the US, try and catch one of these seminars on getting more from the Photoshop CS2 software. Pay a visit to **www.photoshopseminars.com** for dates and location information.

NOV 14 – DEC 7
TOTALLY COLOUR MANAGED
Baffled by colour management? Colour Confidence is offering one-day seminars. Tickets cost £99 for the day and you can get info from **www.totallycolourmanaged.com**

Best Photoshop contest sites

Exercise your creative brain cells…

The Worth 1000.com site is a haven for image wranglers, with regular challenges and a very high level of entries. See here **www.worth1000.com**

Pixel Addiction (www.pixeladdiction.com) has some excellent contests arranged according to different levels of difficulty.

At Photoshop Contest, visitors edit an image and then post it for others to have a go – **http://photoshopcontest.com**.

Watch and learn

New TV programme and channel dedicated to creatives

People interested in digital creativity need to leave their computers for a while and turn their attentions to the TV instead.

January 2006 will see the launch of the Propeller channel, which will showcase the work of independent or rising talent. In addition to its documentaries, short films, movies and animation, it will also air educational programmes for anyone interested in the film or TV industry. If you have something that you'd like to submit, send an emails to enquires@propellerTV.co.uk.

But if photography is more your bag, Epson has teamed up with Discovery Real Time to produce a 10-part series on taking better photos (and then printing them out). Titled *Hot Shots*, the show takes three individuals and

Tune into the Discovery channel this month and become a better photographer

teaches them a particular photography genre, while setting them challenges to see how well they fare. The individual who is deemed to have learnt the most will be judged the winner.

The programme gets its first airing on 24 October 2005 and can be found on Discovery Real Time.

Microsoft. expresses itself

But new program no threat to Photoshop

There were rumblings a couple of months ago that Microsoft may be attempting to go in direct competition with Adobe and Photoshop with its release of Acrylic. However, now the software is completed, it looks as though the target market isn't the same as Photoshop's. Microsoft's Expression, as it's now known, would seem to be more threat to Corel's Painter or Macromedia/Adobe's Flash and Dreamweaver software.

The Expression family consists of three products. One is aimed at graphic designers and is a painting, illustration and effects tool. There's a website creation tool and also a more traditional layout and presentation package.

The graphic design product is of most interest to the average Photoshop user. This program offers various image effects such as blurs, drop shadows and colour correction, and all of these can be applied non-destructively using Live Effects. The product also gives designers the flexibility to swap between vector and pixel elements thanks to its hybrid environment.

Consumers seem to be more excited about its web authoring capabilities than its graphic offerings,

"Microsoft's Expression software offers various image effects such as blurs and drop shadows and all can be applied non-destructively"

There are plenty of brushes and styles to choose from

though. On the Channel 9 Forums (**http://channel9.msdn.com/ShowPost.aspx?PostID=115336**) one user posted that "Photoshop/Illustrator will be hard to beat" and another said "it won't even make a dent in the market."

Find out more from **www.microsoft.com/expression**.

The team's wish list

Pure material delight…

IPOD NANO

It's small, it's slick, it will hold all your music and allow you to store photos which you'll be able to see on a lovely tiny colour screen.

WE WANT IT BECAUSE…

Okay, so there's a chance there might soon to be a video iPod, but the nano is surprisingly beautiful and the black model is pure class. Oh, it is useful too. You'll pay £139 for the 2GB model and you can find out more at **www.apple.com/uk**

THE STORY BEHIND...

Larabie fonts

We caught up with Ray Larabie to find out how he turned a childhood interest in fonts into one of the web's most loved font empires

It's no longer the case that for a healthy font collection you need a healthy bank account. Lots of sites have sprung up that offer free fonts for anyone to come along, download and use in their projects. One of the biggest names in the free font scene is Ray Larabie. Over the years he has created some exquisite fonts and put them out for public consumption. We caught up with Ray to find out how he got started and what goes into creating a successful font.

Why did you get started in font design?

I've always been interested in fonts. When I was about fours years old, my grandmother brought me stacks of partially used Letraset sheets so I was able to identify the names of fonts and the differences between them right from the start. I made fonts on my Radio Shack and Amiga computers in the 1980s.

What was the font scene like when you began?

Although the freeware font scene was around in the early nineties, by 1996 it had turned into more of a hobby industry. The grunge font scene and the Tokyo raver font aesthetic provided a canvas where typographic knowledge wasn't required to make a contemporary display font. I don't know if people were releasing more freeware fonts back then but it definitely seemed like it.

How do you go about designing a font?

Now I've got such a 'parts box' of my own fonts to work from, I almost always work off an existing font. When I created Sinzano, I started off with Pupcat. Some of the flavour of the original font always shows through and I find that helps to avoid making fonts that look the same as everyone else's fonts. This wasn't the case in 1996 but these days, it's very easy to make a font that ends up looking too similar to something else out there. Type designers and aficionados can see the differences but the general public will probably see it as the same old, same old.

Is all of your font creation digital?

I almost never use paper. If I have to sketch something, I use the straight line tool in FontLab or Illustrator. Certain fonts require paper such as Owned or Boopee. Amienne was created with a watercolour brush on watercolour paper but most of the time goes into cleaning up and simplifying the curves into pure, minimal bezier curves.

How long does it take to make a font?

It takes about a week. Getting a font ready for launch takes two solid days. That includes testing cross-compatibility for multiple formats, album cover, specimens and web page. My wife writes the ad copy.

Do you enjoy seeing how people have used your fonts?

It kind of bugs me that t-shirt designers never bother to send a shirt. Over the last ten years, I've received five shirts yet I can walk into almost any store and see my freeware fonts on shirts. The license agreement allows free commercial use but also asks "if you create something cool, please send me a sample". I don't expect everyone to send me something but only one shirt designer in the last three years? It makes me wish I'd never bothered creating free fonts in the first place. That and the people who run freeware sites and refuse to at the very least carry updated versions of my fonts. Some of them even sell my fonts as a part of a font package on eBay. To answer your question: no, I don't; it's usually quite annoying.

How has your site changed? What new features have you added and are there any you'd like to add?

On Larabie Fonts, I had been allowing free downloads since the beginning but this year I decided to switch it all over to MyFonts.com. For one thing, I get a small commission if users decide to buy a commercial font but they also have an excellent version tracking system and search tool. I make improvements to fonts all the time. If you download a free font from MyFonts, they'll contact you when changes have been made to the fonts so you can update. MyFonts lets users examine the character set and test drive before downloading. I always wanted to provide access to PostScript and OpenType versions of my fonts available alongside the free TrueType versions so now I get to do that too.

Do you still get a buzz from creating fonts?

Yes, but it's not the same as it used to be. Back in 1996, there seemed to be so much more room for creating something completely different. Now if feels like we're all filling in smaller and smaller niches between categories and genres. I am getting excited about the possibilities for OpenType autoligs. The concept is simple: a sequence of characters can be automatically substituted for a single character. I'm releasing a comic book lettering font today where !!! is replaced by a custom !!! character where each ! looks different. I've set it up so certain swear words are replaced by a #@$! sort of thing. Recently, I released Sinzano under my Typodermic foundry with 450 custom interlocking ligatures. Many lame or out-of-date applications don't fully support OpenType but if you're using Abobe CS products, you're all set.

Top of the fonts

Our favourite Larabie fonts

01 Effloresce A classy font that can be used for pretty much anything.

02 Biometric Joe A spooky, smudgy font that's perfect for Halloween.

03 Deftone Stylus Retro font for a classic American look.

04 Kimberley A clean, heavy, no-nonsense font that's good for posters or strong titles.

05 Squealer Add a gothic feel to your work.

WEB | PAY RAY A VISIT AT WWW.LARABIEFONTS.COM

Exhibit

Have you created an image that you're proud of? Send it in to us and you could have your work printed and seen by people around the world

Tyson Mangelsdorf

It can be easy to forget that the Photoshop software can be used to create glossy illustrations – all too often people concentrate on the photo manipulation aspect of the program and forget it has a pretty devious set of brush tools. One artist who is well aware of the program's prowess when it comes to creating art is Tyson Mangelsdorf. After leaving art school in the early nineties, his first job was in a traditional typesetting setup, but it wasn't long before he started setting his own type on a Mac IIci with PageMaker and FreeHand on a black-and-white screen. At one point Tyson challenged himself to create a complete illustration on the computer and was very pleased with the results. As he explains, "I realised I could use accurate, consistent controls, coupled with the ability to undo and quickly experiment with alternative options during the illustration process as I did with graphic design."

Now the computer plays a pivotal role in his art, as does the Photoshop software. His airbrush style of working means that the Brush tool is indispensable, but he also has some other favourites. "The most amazing tool I've ever seen is the healing brush tool for doing photo touch up and effects," he says.

Out of all of his images, Tyson is most proud of the Robot illustration. Produced for the cover of *American Showcase*, he says that "I'm really drawn to the 50's view of the future, so I love robots and spacecraft with that twist to it. It was really an honour to be chosen to do the cover of an illustration directory featuring America's best illustrators."

As for the future, Tyson's aims are pretty clear. "My motivation is to continually evolve my style and subjects to what I really find attractive in the world around me." If his current body of work is anything to go by, you can be sure that whatever he produces will be a delight. See **www.pixelgarden.com** for more.

Get your work featured

If you have some work that you'd like to share with other readers, send it in to us and you could be featured on these pages. Just pop your images onto a CD and send to:

Exhibit
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth, Dorset
BH2 6EQ,
UK

Alas, we can't return any CDs.

Robot

"This was an *American Showcase* cover illustration assignment. The only parameters were to create a character that was cropped uniquely on the page. I really like robots and space ships, especially with a retro flare, so this was my take on a robot character that's a bit angry because his ship has crashed on some planet. I love the little brain under glass and the gauges on his chest."

Jack In Box (right)

"This started as a sketch for the robot assignment, and I liked it enough to render it as a finished piece. The view of the box in the upper left corner and the figure bleeding off the right is really dynamic. I love these little hood caps with ears; they look playful and creepy at the same time."

Radioman (above)

"I started sketching on a small paper one day and came up with the idea of making a round head the focal point of a piece with everything circling around it. Beyond that I had starting working from my home studio full time and felt like I was constantly using every tool at my discretion to tune in and communicate with the outside world. That inspiration coupled with the focal point strategy turned into one of my favourite pieces."

Exhibit

Home Entertainment

"This illustration was created by combining good composition with Photomerge techniques, and of course, the Pen tool."

VO IP

"This was for a feature on flirting classes for women, so I added various elements using various width strokes and layer opacities combined with lovely vibrant colours."

Vincent Fraser

London-based Vincent Fraser is proof that a belief in what you're doing and a strong creative drive is all you need to be a success. Vincent originally started life as an interior designer, working on corporate design schemes for banks and offices. But he soon tired of this rigid way of working and instead found himself spending more and more time on the graphic nature of his job. Vincent decided to explore this option more. 'I bought myself a cheap Pentium 1 PC, a book on Photoshop and started to work through the chapters one-by-one," he says. "Within a couple of months I had left my job in the city and set up a little workstation at home." The work soon started to flow in and he even began appearing in the same publications that had served as inspiration to him. Vincent is the first to admit that his early creations came about purely by "trial and error", but is convinced that this fluid way of working is the best way to produce something of worth. 'My approach to my career is the same as my approach to an illustration," he says. "I have a rough idea of where I want to start, a very good idea of where I want to end, but really just want to enjoy the process in-between." You can see more of Vince's work at **www.morphic-art.com**

Jennifer Blinde

Jennifer Blinde rose to last issue's Readers' Challenge by taking the supplied flower picture and adding a painted effect to it. "I really enjoyed the digital painting spread last issue," she explains. "I'm not very good at drawing but love the idea of being able to paint. This seemed like the perfect way to indulge my passion without having to draw a thing." Jennifer made light work of the Smudge tool by using it to pick up the colour of these flowers. By letting some of the photo show through, she has built up a textured image that is every bit as good as a traditional painting.

Flower girl

"I really concentrated on the detail of the flower and am really pleased with how the middle areas have come out. I also like the blurry nature of the background."

NOTES | TRY OUR READERS' CHALLENGE THIS MONTH – TURN TO PAGE 98

eMag™

The standout stock sites

Looking for source material for your projects? Need them now? Need them cheap? **George Cairns** presents the best stock library resources, how to use them and how to make money from them!

Flick through any magazine or newspaper and you'll be bombarded by photos and illustrations designed to hook you into reading the article or buying the magazine. Take a peak at the small print next to an image and you'll spot the name of the photographer who created it. More often than not the image will be credited to a stock library. Magazine editors still commission photographers and illustrators to create specific images and artwork from scratch, but in the deadline-dominated world of publishing a stock library is a fantastic resource as it can provide eye-catching photos and illustrations quickly and cheaply.

In this feature we'll take you on a tour of the best online stock libraries so you can discover how to get hold of images and illustrations without emptying your wallet. We'll also give you insider tips and tricks that will get your own work accepted as a stock resource. Instead of having your digital images languishing on your hard drive, we'll show you how to get them earning some regular cash.

History lesson

The DTP revolution in the eighties saw a huge boom in publishing. This boom created an increased demand for visual content to fill an ever-increasing page count. For many years giant companies like Corbis and Getty Images ruled the roost when it came to providing source images to illustrate articles in magazines, newspapers etc. Prices for photos and illustrations

Copyright issues

Copyright is a minefield, and if there's any doubt over an image's copyright a stock library's inspectors will reject it. As well as the obvious copyright issues like corporate logos, there's some more obscure subjects that could cause your submission to become a copyright cropper. You can't, for instance, upload a shot of a piece of public artwork as the copyright belongs to the artist who created it. Some buildings are copyright too, like the BA's London Eye. Shots of the Eiffel Tower are acceptable, but only in the daytime. The lighting system that illuminates the tower at night is someone else's copyright! If your image features a recognisable face then that's the copyright of the face's owner and a release form is required. Release forms are important, as they protect the photographer and the stock library from being sued by people. There are ways round the need for a signed release form. Shooting people from behind makes it hard to identify them. Here's an example. The image below was only accepted by a stock site after a bit of tinkering in the Photoshop software. The Blur tool was used to hide the face of the policeman inside the car and the Magnetic Lasso was used to select the people in the background and a Gaussian blur was applied. This made the image look like it was shot on a low depth of field setting and also avoided the need for model release forms from the public.

> "If your image features a recognisable face then that's the copyright of the face's owner and a release form is required"

from these long established companies ranged from tens to hundreds of pounds per image. As we'll see later in this feature, smaller and fiercely competitive libraries have evolved to challenge the domination of the giants. With the development of broadband, stock libraries no longer need to use CD-ROMs as a way to deliver content. Designers can use their web browser to look through thumbnails and instantly download high-resolution images in a few minutes.

Stock libraries act like agents for photographers and illustrators. Photographers upload their work to the image library and display it in an online portfolio. Keywords are included with each image, making it possible to find a shot of almost anything, from aardvarks to zebras. Customers browse the library's database, find the image they need and cough up the cash to use it. The stock library takes a cut of the fee (usually the lion's share) and the photographer gets a percentage. In the case of iStockphoto, you can boost your cut of the fee by becoming an exclusive photographer, though you have to wait until you've had your images downloaded 1,000 times before the exclusivity option becomes available.

The stock revolution

It can be easy to forget now, but iStockphoto really did kick-start a revolution among stock sites. Here was a company that offered high resolution photos for three dollars a pop at a time when most sites were charging hundreds. You'd imagine that a $3 image is going to be inferior to a $300 shot. Not so. iStock has a stringent quality control procedure, and even long-term iStockers will still see a fair percentage of their pictures being rejected when they submit them.

You can tell iStock to display search results in a variety of ways. You might want to restrict search results to shots with a particular orientation (landscape for example). Alternatively you might choose to display results according to how many times each one has been downloaded to find out what's popular. You can also choose to browse through themed galleries that have been set up by iStock photographers. Themes vary from 'Real Estate' to 'Useful Flash Design Elements', and these galleries are excellent sources of inspiration as well as being alternative ways to look for content. And if you're after something more than photos, you can also search for illustrations and .SWF files, which makes iStock an excellent stop for resource-hungry creatives.

TOP SITE

iStockphoto
www.istock.com
iStock offers a massive selection of stock photos, illustrations (both vector and raster) as well as Flash files for between $1 and $3. At the time of going to press the site had 447,000 images for you to browse, though 7,000 new files are added each and every week.

TOP SITE

Stockxpert
www.stockxpert.com
This newcomer to the stock scene is the commercial version of the free content provider, stock.xchng. Like iStock, files cost between $1 and $3, though you can get a discount by buying credits in bulk. It also offers a generous 50% share of sales to photographers.

But iStock isn't the only company offering cheap downloads. Dreamstime (**www.dreamstime.com**) also has a cut-price policy, with images going for $1 for registered users (it's free to register). There are over 137,000 images on the site, so there's plenty to choose from and the standard is pretty high. It's easy to search on the site – either by entering a keyword or using the side panel of categories. As with iStock you can also pick up illustrations and be sure to check out the free photos to download.

If you're in the mood to flash a bit more cash, or you download an obscene amount of stock photography, a subscription deal could be more suitable. A well-established online stock site is PhotoSpin.com (**www.photospin.com**). Founded in 1996, PhotoSpin provides the usual search options to enable you to find the stock photos or illustrations you need. What sets PhotoSpin apart from other stock sites is the fact that it provides a wide range of royalty-free content. As well as looking for fonts you can also search for video clips and even play small watermarked QuickTime previews of the movies you find. There's also an audio search option, which is great for finding sound

TOP SITE

Dreamstime
www.dreamstime.com
Another fiercely competitive site offering royalty-free images and illustrations for $1 to registered users (and $3 to unregistered guests). This site's been around since 2000, so has built up an extensive collection. When you register your first download is free.

Stock photography isn't just about traditional portraits; there's also room for illustrations or more concept pieces

No matter how bizarre your needs may be, chances are you'll find a suitable image somewhere

The best thing about stock photography is that you can access images that you may not normally be able to shoot

effects to add to your creative video projects (though these clips can be pretty pricey!)

PhotoSpin's prices for downloading royalty-free images are significantly more than iStock's. A high-resolution .tif will set you back $129.95 for example. If you require a lot of stock content then you can get better value for money by buying one of PhotoSpin.com's subscriptions. For $249 per year you can download as many royalty-free stock photos and illustrations as you like. You can test drive the subscription offer by taking out a free trial subscription which will give you access to 24 pre-selected images.

Free resources

If parting with your hard earned cash is too painful a process you'll be pleased (if not amazed) to hear that there are free online sources of stock images. Wander over to **www.sxc.hu** and you'll find the amazing Stock.xchng. This site was set up in February 2001 as an alternative to expensive stock photography sites. The philosophy is to provide an online community where people can upload their work to share with others. The site has over 100,000 photographs for you to search through, and to download files for your personal or commercial design work you'll first need to register and log in to the site. If you do download images you might find that there's a condition of use that's been added by the photographer, but many photos have no conditions of usage. Stock.xchng is fantastic resource for the digital creative. The site also hosts a dynamic and buzzing forum where 200,000 registered users can chat about all things photographic.

Image*After (**www.imageafter.com**) is another excellent repository of free images, that has a very good method of searching. Its Abstract Search feature means you can look for certain types of images, rather than specific objects.

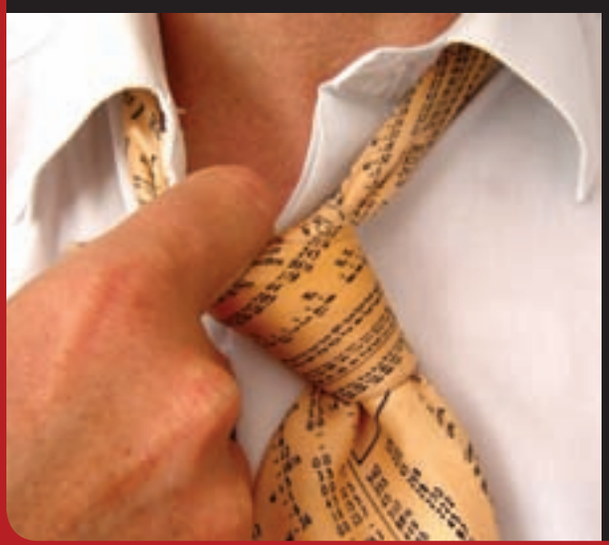
photo inspection

All stock libraries use inspectors to vet submitted images for quality and copyright issues. iStock has 25 inspectors, and one of the first members of the team was Rob Sylvan. However, despite stringent quality control, sometimes even rule-breaking images can creep past the inspection system, as Rob explains. "I came across a rather typical newbie forum thread that involved a very proud member celebrating a new milestone. In this case, a photo of her first reluctant model, which was her husband loosening his tie.

"It was a good stock image of a man in a white collared shirt loosening a yellow tie covered in stock market symbols. A very simple, yet useful image. However, it shouldn't have been approved. Another keen-eyed member pointed out the fact that some of the company names represented as stock symbols were clearly recognisable and should really have been removed prior to submission.

> "After a few more forum posts, a little Photoshop work and a few emails, we had the cleaned up file back online"

"While I obviously needed to fix the mistake that had been made in the inspection process I also wanted to do it in a way that left our new member still feeling good about her achievement. So, instead of taking our interactions around the problem offline, I decided to keep all the suggestions right in the forum. After a few more forum posts, a little bit of Photoshop work and a few email exchanges we had the cleaned up file back online in less than 24 hours, and everyone had a good time."



So, if you were after a photo that was dark, shiny, furry and slanted, you'd search for these terms. Image*After is perfect for finding textures and patterns, and is especially good for nature shots. All images are free for personal or commercial use, so it's definitely one to check out.

For more photos that are free for commercial use, visit morgueFile (**www.morguefile.com**). This gem has lots of high quality photos on various themes, but also has an excellent community feel with regular competitions and an active forum.

Take it to the Bridge

Even Adobe has got in on the stock library game, by building a searchable stock photography database directly into CS2's Bridge application. Adobe Stock Photos provides a way of searching the contents of several online stock libraries from within one interface, making it a doddle for designers to find the perfect image. You don't even need to register or search on a site-by-site basis. The Stock Photo browser barges straight past the doors to each site and searches the lot. Adobe's Chris Kitchener explains how Bridge's stock photo search option incorporates our web searching habits into its interface: "One of the things that people often want to do is just get ideas for images" he says. "Previously people who have wanted to do that have often gone to Google. And that works fine, but the problem with Google is that you have to wade through a bunch of images which aren't appropriate. You go onto stock photo sites looking for ways to illustrate a feature or article and you find the perfect image. Or it might be that you find the perfect idea, which you can then get your own photographer to take."

It's not just photos any more – any stock library worth its salt will also offer illustrations

TOP SITE

Stock.xchng

http://sxc.hu

A slick-looking site that's easy to browse. It even has a shot of an aardvark (which some of our other commercial stock sites failed to provide!). All the images it provides are free, though do take note of any special conditions attached to shots by the photographers.

Stock Photos helps streamline your workflow by allowing you to download a low-resolution comp of a stock photo to use in your design mock-ups. This is free of the distracting watermarks that protect most other online stock preview images. You can even place downloaded comps into Adobe InDesign to create experimental roughs.

Taking part

There's nothing stopping you from taking a more active role in the world of stock photography, and possibly making some money to boot. However, submitting work to online stock libraries can be a frustrating business. Some of the larger companies ask you to place samples on a web page and send them the URL. They will then be inspected and you'll get a thumbs up or thumbs down via email. To make sure that you're not barking up the wrong tree, iStock makes would-be stock photographers jump through a few hoops first. The first step is to read an online training manual. The Quality Standards section of the manual lists a whole host of reasons why submissions can be rejected, ranging from 'Poor Focus' to 'Over Filtering'. Each page in the manual gives you tips on how to avoid various image problems which makes it a valuable free learning experience for would-be stock photographers. One of the most important parts of the iStock training manual is the list of needed files. If you're into shooting sports, corporate shots or fashion then your images will be welcome. That's not to say other subjects will be rejected, unless they come under the rejected topic list, which includes Flags (it has every country covered) and 'Your dog or cat'.

Once you've perused the training manual you'll face a multiple-choice quiz designed to test your grasp of stock photography. As soon as you pass this, you can upload samples of your work to iStock. The inspectors will look at them and you'll get an acceptance

iStock gives you access to high-end concept images that wouldn't look out of place on the cover of a magazine

or rejection email in a few days. A rejection will explain why a shot has failed to meet the grade. This author has used iStock for three years and still gets the odd rejection because a logo on a trainer hasn't been spotted, for example. A quick application of the Blur tool on offending logos is enough to get many rejected shots accepted.

Clever keywords

When you upload photos to iStock, make sure you apply enough keywords to improve your chances of them being found. iStock allows you to add up to 50 keywords and it's important for you to think laterally as well as literally. For a shot of two ducks you could have keywords like 'two' and 'ducks', but widen your net by adding 'love', 'friendship', and 'family' to improve your download chances.

If you're a designer hunting for fonts and images, or a photographer looking to make a bob or two from your vast collection of photos, check out the stock libraries we've mentioned. You're unlikely to get rich quick submitting work to the cheaper online stock sites, though as you'll see from our 'Success story' box out it is possible to do well. You will learn a lot about photography, but there's a real danger of becoming addicted to checking your online stock to see which of your pictures has been downloaded. There are widgets you can download so your Mac or PC will alert you to any stock downloads.

Stock libraries, especially the affordable or free ones, truly are a vital design resource. Whether you use them to find a source photo to experiment with filters or effects, or you download a complete illustration, stock libraries can enrich your creative life.

TOP SITE

clipart.com

www.clipart.com

This is a great resource for art and illustrations. Spice up your website or illustrate that report by browsing through the enormous database. It also provides fonts, photos and even sounds. This is a value for money subscription site, starting off at $15.95 for a week's access to content.

Success!

iStock's most successful photographer is Lise Gagne. She's had her work downloaded an incredible 216,395 times! Lise explains what it took for her to become a successful stock photographer. "The biggest thing to learn when I started was how to find the images that speak. It seemed natural what was needed – images that would be as useful as possible to designers. As I matured as a stock photographer I never stopped experimenting with light and composition.

"iStock was perfect for learning. Initially, I found great pleasure with the comments and emails that came soon after. It is the interaction with the community that motivated me, that allowed me to find the courage to go on and on and to discover my style as a photographer. That community still motivates me."

> "Good photographers work hard to find their own style, their own groove and everybody should strive towards that"

Lise soon encountered something many stock photographers have experienced – the addictive properties of seeing your work being downloaded: "When I started having a little success on iStock I was working as a designer at an agency, but I basically lost my job for always being logged on. So I began shooting full time just to see how far it would lead me."

So what advice can Lise give to budding stock photographers? "Make it as simple and natural as possible. I think too often people try to imitate 'what sells' and to me, that is the biggest mistake. Good photographers work hard to find their own style, their own groove, and everybody should strive towards that."

eMag™

tutorials

From inspiring creative projects to hands-on tool guides, our tutorials will keep you occupied for hours

Photoshop Creative_Issue 2

Big technique

Selection tools 36

Successful selection is a fundamental skill. We take a close look at the options open to you and see how they work

Focus on...

We continue to work our way through the in-built tools of the Photoshop software and reveal how they can be used to create better artwork

Blur filters 44
Brushes 52
Glow effects 68

Cool plug ins

Light! 72

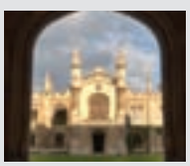
Simulate the effect of natural light effects with this outstanding plug-in from Digital Vision Software and add atmosphere with the greatest of ease

X-ray effects

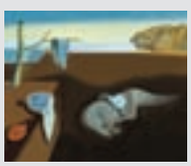
Learn how to create this amazing effect

Tutorial starts on page 46

26 Create the cover



32 Work with HDR images



40 Digital painting: Salvador Dali

58 Change and replace colour

62 Build up an illustration

70 Save time with actions and droplets

74 Learn to use the Painter IX software

CHECK IT OUT! | ALL TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD ON THE INSIDE BACK COVER

Experiment with filters

Filters get a bad rap for being a lazy design tool or for producing shabby effects. But in the right hands, filters can produce sophisticated and arresting images, as our cover star demonstrates

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

You're looking at two hours

YOUR EXPERT

Pete Harrison

ON THE CD

Original photo and displacement maps

There is a certain amount of snobbery in the design world – not only in regards to artistic styles but also in terms of application. If something is easy or done for you, there is a feeling that it is somehow bad. When it comes to the Photoshop software, filters have a bit of a reputation for only producing god-awful effects that look amateurish. While it is true that they have been the main perpetrators in some serious crimes against creativity, when used with a bit of savvy they can be very striking.

So, in an attempt to fight for the filter corner, we're going to show you how to use a variety a filters and techniques to turn a photo into an experimental and almost abstract piece of art. Obviously these techniques can be applied to any image but we're using a photo of a woman as seen on our cover. Our main filter is going to be the Displace filter. By teaming this up with a .psd image file you create a displacement map and distort a selection. For example, a parabola-shaped displacement map you can create an image that appears to be printed on a cloth held at its corners.

In this tutorial we have used some organic displacement maps and some urban graffiti type maps. Both of these provide different effects and combining them will give you radical results. You will also learn how to combine blending modes and layer styles to add to the image, looking at layer masking as an effective means of blocking out parts of an area and cutting down on file size.

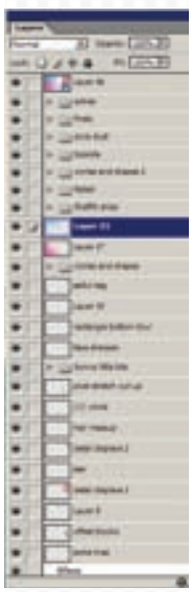
This is a very creative tutorial and you can have a lot of fun playing about with the filters and different modes. We should point out that you probably won't create a perfect replica of our image – the point of this sort of image is that it's pretty flexible and organic, so don't stress if it looks slightly different. No two images should look the same, so go with the flow and have fun! The important thing is that you will learn the necessary techniques to go off and create your own distorted work of art.

WEB | SOURCE IMAGE FOR THIS TUTORIAL COMES COURTESY OF PHOTOGRAPHER JOHN WHITEHEAD AND MODEL 'PINKY' WWW.JW-PHOTOGRAPHY.CO.UK

Expert Tip

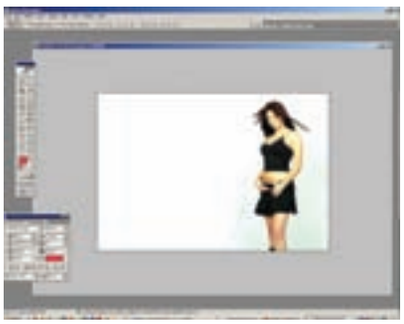
Layer sets and naming

Use folders to organise your layers; it can greatly improve your workflow when you know where everything is. Save certain parts of the image for different layer sets – these can be collapsed or expanded to show which layers are in that set. It saves space in your Layers palette and helps organise and keep everything clean. In this image we used folders for the various additions to the image, such as the circle effects, shapes and brushes. Name your layers too. It helps when trying to find certain parts you added and if you're trying to find a specific layer in a complicated Photoshop file with loads of layers.



CREATE THE DOCUMENT

Get the photo ready for its filter treatment



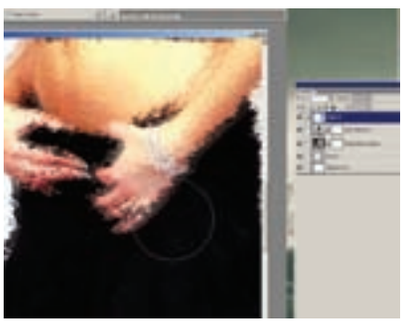
01 Set up your canvas Create a new canvas about double the width of the image, making sure it's set to RGB mode and 300dpi. Copy the original_image.jpg file from this issue's CD, open it in Photoshop and then copy and paste it into the new canvas, placing it onto the far right-hand side.

02 Brightness and contrast Go to the Layers palette and click the Add New Adjustment Layer button at the bottom (the circle that's half black and half white). From the options that appear, pick Brightness/Contrast. Lower the brightness just a tad and up the contrast. This will bring out the black more on her clothes and boost some of the subtle areas of her skin.

03 Colour balance Add another adjustment layer but this time for Color Balance. The skin looks a bit pale and bland, so you want to give it more colour and make it look healthier. Under Tone Balance, click Shadows and add more red and magenta. Adjust the midtones and highlights accordingly.

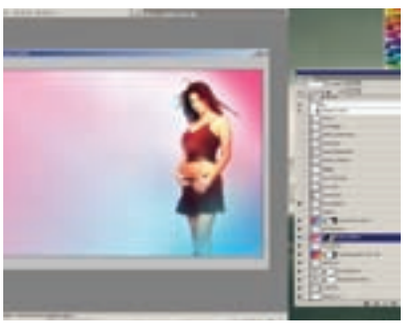
04 Mask the colour balance The colour balance layer you've just created came with a linked layer mask – click on this and use a soft round black brush to mask off some of the areas that you don't want the colour balance layer to affect. Adjust the brush size for more detailed areas and keep the flow of the brush quite low at around 10–20%.

05 Use the Displace filter Hit Apple+A (Mac) or Ctrl+A (PC) to select the whole canvas. Now go to Edit>Copy Merge and then Edit>Paste. This places the whole canvas on a new layer. Go to Filter>Distort>Displace. Set the Horizontal and Vertical scale to 100 and make sure it's on Stretch to Fit. Click OK. Navigate to the displace_01.psd file from the disc, and click OK.



06 Dissolving Use the Magic Wand tool to select all the white on the layer then press Delete. Change the blending mode to Dissolve. Use a soft eraser to erase parts of the image around the woman. The effect you're looking for is one that's pixellated and lo-fi. Move this displaced layer over the top of the original picture.

07 More colour change Create a new layer and add a linear gradient using yellow and pink, although you can change this to whatever you fancy. Set the blending mode to Screen and go to Layer>Layer Mask>Reveal All and then start adding black areas to where you don't want the gradient layer to affect.



08 Add more colour Create a new layer and select the Gradient tool with a colour going to transparent. We picked a light blue and dragged it from the bottom right to the centre. Layer mask areas of the image you want to save from the gradient – we masked the face, hair and arm. Repeat a couple of times, but use pink.

WEB | IF YOU'RE LOOKING FOR PHOTOS TO USE AS DISPLACEMENT MAPS, CHECK OUT THE TEXTURES ON THIS ISSUE'S DISC

HIGH CONTRAST OFFSET

It's time to up the colour stakes

09 More glitching Copy merge the whole canvas as before and go to Image>Adjustments >Brightness/Contrast. Turn the Contrast up to maximum, set Brightness a little lower and click OK. Use the Magic Wand tool to delete large areas on the left-hand side, leaving more detail near the woman, set the blending mode to Overlay and offset slightly to the right.

10 Blurring Copy merge the canvas again and paste into a new layer, then go to Filter>Blur>Gaussian blur. Set the Radius to 30 pixels and hit OK. Scale the layer, set it to Linear Burn turn the Opacity down to about 20%, and place this on the canvas to the left-hand side.

11 CMYK lines Use the Rectangular Marquee to make a long rectangle, copy three times and place next to each other. Add colour overlays of cyan, magenta, yellow and black and merge all the layers together. Rotate the layer by 45 degrees and place by the woman, erasing parts so it looks like it's behind her. Set the blending mode to Hard Light, 10% Opacity.

12 Using strokes Copy the canvas and place into a new layer, up the contrast to 100%. Select and delete most of the layer, just keeping the head, top and some skirt. Apply a Stroke to the whole layer (Edit>Stroke). Make sure the colour is white with a Width of 1px. Set the Fill Opacity of the layer to 0% so you are just left with the stroke. Copy the layer, delete some parts and rearrange on the canvas.

13 Organic displace Select the whole canvas again and go to Filter>Distort>Displace. Set the Horizontal and Vertical scales to 100 with Stretch to Fit and Wrap Around selected. For the displacement map, choose displace_2.psd from the CD and click OK. Erase some of the displacement from the woman, especially the face.

14 Another displace! Add a few random shapes to the background. These can be created with the Pen tool with a Stroke and Fill Opacity of 0%, or use the custom shapes in Photoshop. Repeat the last step but use the displace_03.psd file from the CD. Delete as required so it gives a nice choppy effect around the woman's legs and also to the shapes you added.

Expert Tip

Stay in control

Although Photoshop has a vast range of filters and effects that can be applied to modify your image, it is important not to over-use them. It's a good idea to get to know each filter individually and know what you want to do to an image before you apply filters. Having said that, sometimes its fun to experiment and mess around with filters. Just don't expect the Photoshop software to create the images for you; remember it's only a tool for visualising your artwork. Nothing can take the place of imagination and experimentation!

SAVE TIME WITH THE BRUSH TOOL BY COPYING THE LAYER AND SCALING IT, FLIPPING IT AND ADDING DIFFERENT BLENDING EFFECTS | **TIP**

Expert Tip

Adding warmth

If working with portraits, you may find that the skin tones look a little bland or cold. To fix this in CS2, go to Layer>Adjustment Layer>Photo Filter. Click OK and use Warming Filter (85), for example, and play with the density; it makes the skin tones of the image look healthier. Another way to add warmth is to change the colour balance of the layer or add an overall gradient set to a different blending mode, eg Overlay, and lower the opacity, masking out parts using the linked layer mask.

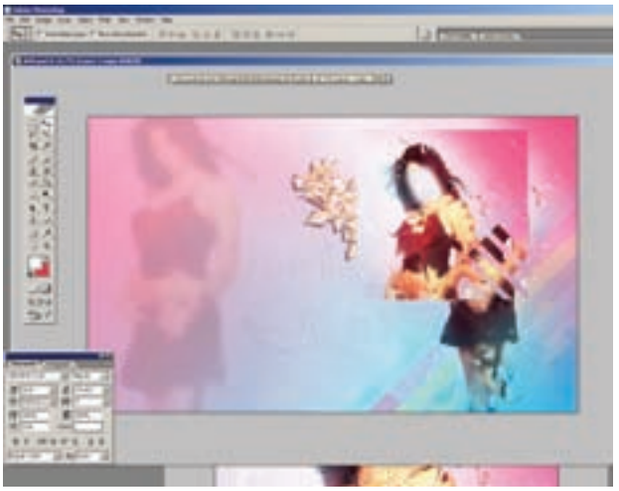
Using the Displace filter creatively

In this image we used the Displace filter a lot to create the desired effects. Mapping one image onto another is a more complex way of creating distorted effects and it can be hard to master. You can find some displacement maps in the Plugins>Displacement maps folder that comes with Photoshop but sometimes it's more fun and easier to create your own to get the effect you want. Play about with the horizontal and vertical settings and different maps to get some different effects.

CHOP IT UP

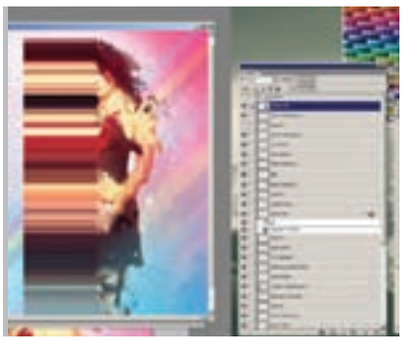
Introduce different shapes for new effects

15 Glitch up Create four black rectangles on different layers the same distance apart, select all the layers and go to Edit>Copy Merged. Rotate the new merged layer 45 degrees (Edit>Transform>Rotate) and place over the woman. Use Shift and the Magic Wand tool to select them, turn the layer visibility off and click on any other visible layer. Copy merge the layers and paste back in, then offset this new layer to cut the image up a bit.



16 Selective displacing Select the head and shoulders area of the photo and copy merge into a new canvas. Displace using the displace_04.psd file from the CD, with the Vertical and Horizontal values set to 50. Use the Eraser tool to delete the face area and drag this layer back to the original canvas and put in position.

17 Chop it up Repeat this process a few times, trying different displacement maps from the Photoshop Plugins folder or make your own. You can also copy different parts of the image into a new canvas and bring back into the original composition once displaced. Repeat step 15 a few more times, trying out different shapes such as circles, rectangles or some more custom shapes.

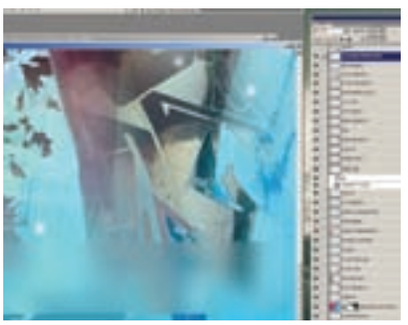


18 Selective pixel stretching Pick the vertical Single Column Marquee tool and click halfway on the woman. Copy merge and paste this into a new layer. Click the new layer, go to Edit>Transform>Scale, use the middle-left handle and drag to the left.

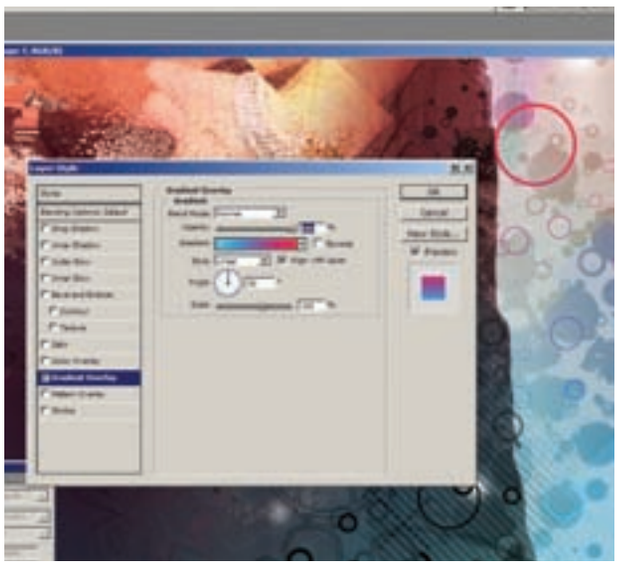
19 Erasing the pixel stretch Use the Erase tool but select a brush that's crisp and non uniform (try using the Stipple family) and start erasing parts of the pixel stretch to give the woman a cut-up effect as though parts of her are breaking off – even more distortion!

20 Cut out and sharpen Some parts of the image may be a bit blurred so we need to fix this. Use the Polygonal Lasso tool to cut out the face and some hair and then paste into a new layer. Go to Filter>Sharpen>Sharpen. Repeat this process with any areas that you think need more definition. If you feel it is over-sharpened use the Eraser tool or blur it back.

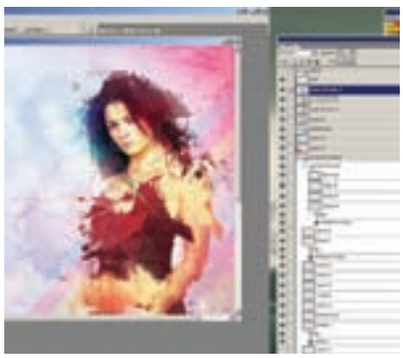
21 More detailed colour Create a new square canvas, create a new layer and fill it with a rainbow gradient (in the Gradients menu). Go to Filter>Distort>Polar Coordinates and click OK. Drag it back onto the canvas and rotate around the face area. Set the mode to Soft Light and lower the opacity. Erase any parts you don't want to recolour.



22 Selective blurring Use the Rectangular Marquee tool to create a rectangle and then copy merge the area into a new layer. Go to Filter>Blur>Gaussian Blur. Use the Rectangular Marquee tool again to delete the rough edges and make them crisp and place over the original. Do this a few times if you want.



23 Add more shapes Select the Custom Shape tool and start adding circles and rings to the picture, vary the colours a bit, use gradient overlays, and change some to different blending modes like Overlay. Chop some up and add strokes to some; be creative but remember your composition.



24 Fading effect Copy merge the area containing the woman and paste into a new layer. Erase some parts of the distortion and shapes so just the woman is left, place this new layer to the left of the original model and set the mode to Overlay and reduce the Opacity. Repeat this process about five times, reducing the Opacity each time.

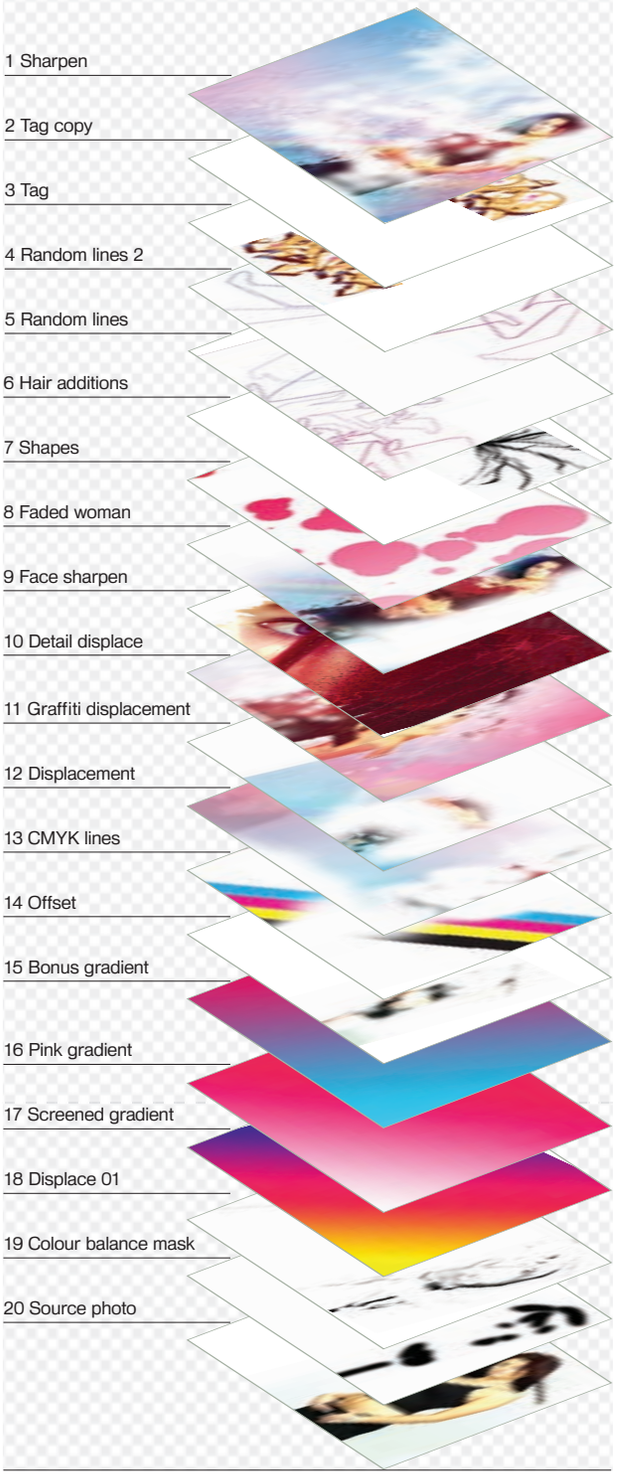
25 Brush tool action Select a round soft brush, go to the Brushes palette and up the spacing to about 20%. Click Shape Dynamics and put the Size Jitter to about 50% and then under Scattering, up to about 800%. Start clicking and dragging around the woman. Do this a few times adjusting the brush dynamics. Add an outer glow (Layer>Layer Style>Outer Glow) for more effect.

26 Finishing touches Try the above step but use a hard brush and no outer glow, add some more circles rings to the image and any other shapes or typography you wish to add. We added some more gradients to the background. Save the image and you're done!

The layer structure

Putting filters to good effect

It's a lengthy process, but with a bit of patience you can build up a beautifully displaced image



Merge photos to create an HDR image

This tutorial takes advantage of the new merge to HDR feature in Photoshop CS2 to record more tonal range than could ordinarily be captured in a single photo

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 30 minutes

YOUR EXPERT
Sean McHugh

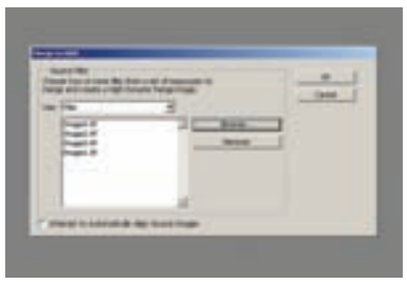
ON THE CD
Source photos

High dynamic range (HDR) images enable photographers to record a greater range of tonal detail than a given camera could capture in a single photo. This opens up a whole new set of lighting possibilities that might have previously been impossible. The new merge to HDR feature of Photoshop CS2 allows the photographer to combine a series of bracketed exposures into a single image that encompasses the tonal detail of the entire series. This is no free lunch however; trying to broaden the tonal range will inevitably come at the expense of decreased contrast in some tones. But by learning how to use the Merge to HDR feature in Photoshop CS2 properly, you can make the most of your dynamic range under tricky lighting and balance this trade-off with contrast.

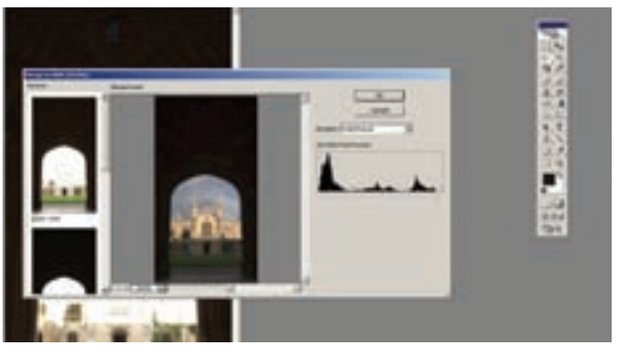
Photoshop creates an HDR file by reading the EXIF information (shutter speed, aperture, ISO etc) from each of your bracketed exposures. It then uses this information to assess how much light came from each image region. Since this light may vary greatly in its intensity, Photoshop creates the HDR file using 32 bits to describe each colour channel (as opposed to the usual 16 or 8-bits). The real benefit is that HDR files use these extra bits to create a relatively open-ended brightness scale which can adjust to fit the needs of your image. The problem is that your computer display or the final photographic print can only show a fixed brightness scale. This tutorial focuses on how to create and convert HDR files into ordinary 8 or 16-bit images which can be displayed on a monitor, or will look great as a photographic print. We'll also look at photographing different exposures.

ASSEMBLE THE BRACKETED EXPOSURES

Merging separate images into one beast of a photo



01 Load images
Go to File>Automate>Merge to HDR… and load the four images from the CD-ROM. These images were taken on a stable tripod, so aligning the input images will not be necessary. Avoid having to do this when possible as it greatly increases processing time. Press OK when done. You will soon see a 'Computing Camera Response Curves' message.



02 Preview the white point
Photoshop has estimated the white point, but this has clipped the highlights. Set the new white point as the window reflection. Press OK and you will be left with a 32-bit HDR image, which can now be saved if required. Note how the image still appears quite dark; only once it has been converted into a 16 or 8-bit image will it begin to look more like the desired result.

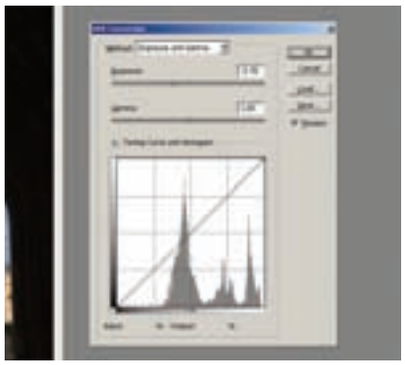
03 Preview dynamic range
Very few standard image processing functions can be applied to a 32-bit HDR file, so it is of little use other than for archival purposes. One which is available is exposure adjustment (Image>Adjustments>Exposure). Try increasing the exposure to see all of the hidden shadow detail.

Use Merge to HDR to reduce shadow noise

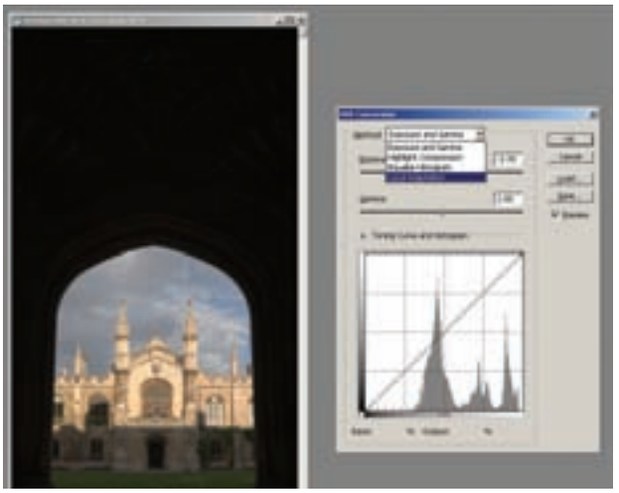
Even if your scene does not require more dynamic range, your final photo may still benefit from a side benefit: decreased shadow noise. Ever noticed how digital images always have more noise in the shadows than in brighter tones? This is because the signal to noise ratio is higher where the image has collected more of a light signal. You can take advantage of this by combining a properly exposed image with one which has been overexposed. Photoshop always uses the most exposed image to represent a given tone – thereby collecting more light in the shadow detail (without overexposing it).

CHANGE THE BIT RATE

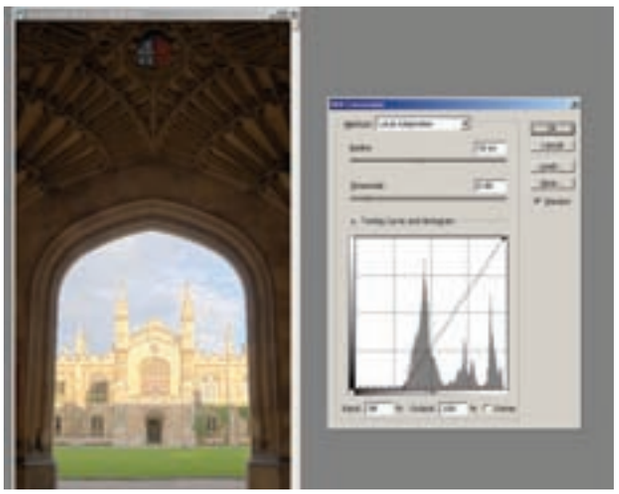
Cut your rate in half



04 Convert 32-bit HDR into 16-bit Convert into a regular 16-bit image (Image>Mode>16 Bits/Channel…) and you will see the HDR Conversion tool. Click on the double arrow next to Toning Curve and Histogram to show these.



05 Select method Select Local Adaptation because this is the most flexible conversion method. Note how the image preview becomes bright and washed out.



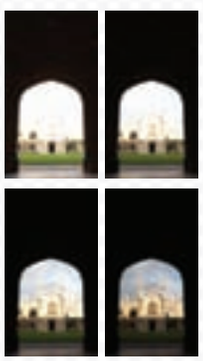
06 Set black and white points Drag the small squares in the bottom left and upper right-hand corners to the edges of the histogram. This sets the black and white points, respectively. Note how the highlight region still appears washed out, but the shadow contrast has greatly improved.

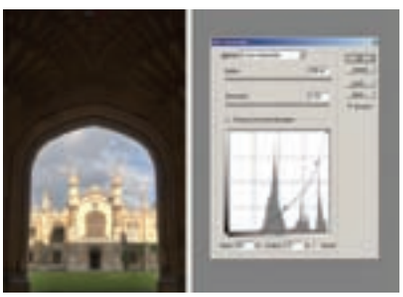
07 Set Radius and Threshold Radius and Threshold act to increase local contrast instead of small-scale sharpness. A high threshold improves local contrast, but also risks inducing halo artefacts, whereas too low of a radius can make the image appear washed out. Adjust each of these to see their effect; for this image, set the Radius value to 250px and then the Threshold to 2.50.

Exposure tip

Capture bracketed photos

Creating an HDR image higes around the user capturing a series of separate exposures, so a sturdy tripod is essential. Photoshop has a feature which attempts to align the images, however the best results are achieved when this is not relied upon. Make sure to take at least three exposures, although five or more is recommended for optimum accuracy. It is essential that the darkest of these exposures includes no blown highlights in areas where you want to capture detail. Each exposure should be separated by one to two stops, and these are ideally set by varying the shutter speed (not aperture or ISO speed). Follow these rules and all should go smoothly!





08 Tonal curve Create the first anchor point by clicking on the curve somewhere between the black and white points. Move this anchor point to input=55% and output=24%. Create the second anchor point and move this to input=89% and output=69%. Press OK when done to begin the conversion (this may take a while).

09 Compare with originals HDR images which have been converted into 8 or 16-bit often require touching up. In our image the shadows have become more saturated and the highlights have lost contrast. Load image numbers 1 and 4 from the CD-ROM to see what the shadows and highlights originally looked like.

WEB | A FURTHER DISCUSSION OF 32-BIT FILES AND CAPTURING PHOTOS INTENDED FOR HDR CAN BE FOUND AT WWW.EARTHBOUNDLIGHT.COM

CONVERTING TO HDR

Get perfect tonal control by moving to HDR

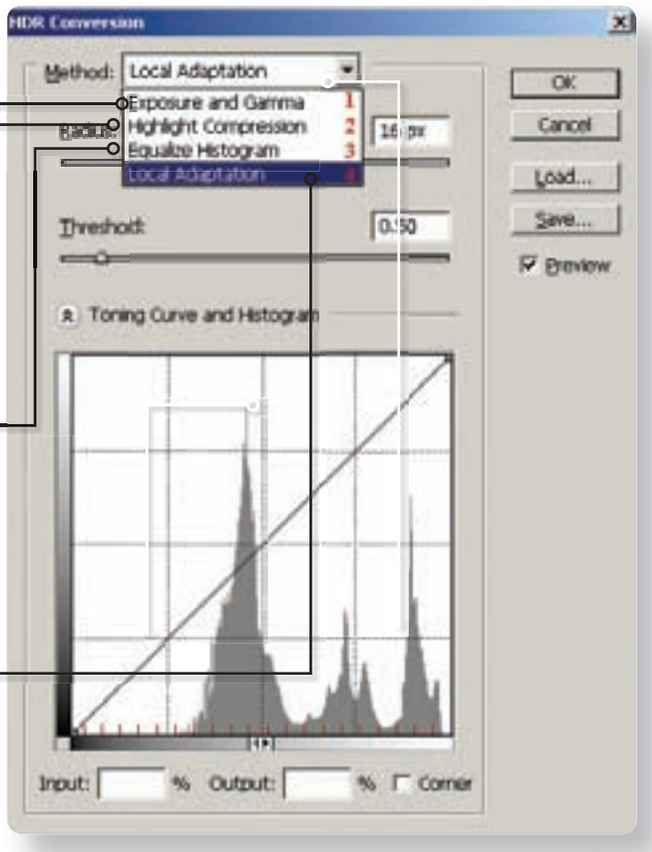
If you're serious about your digital photography, then getting to grips with HDR images is a massive bonus. They allow you to have unprecedented control over your final photos, and as we see here, let you capture a whole scene without sacrificing detail. Here's a look at what options are open to you in the HDR Conversion window.

Exposure and Gamma This method lets you manually adjust the exposure and gamma, which serve as the equivalent to brightness and contrast adjustment, respectively.

Highlight Compression This method has no options and applies a custom tonal curve to the image. This curve greatly reduces highlight contrast in order to brighten and restore contrast in the rest of the image.

Equalize Histogram This method attempts to redistribute the HDR histogram into the contrast range of a normal 16 or 8-bit image. This uses a custom tonal curve which spreads out histogram peaks so that the histogram becomes more homogenous. It works best for image histograms which have several relatively narrow peaks with no pixels in between.

Local Adaptation This is the most flexible method. Unlike the other three methods, this one changes how much it brightens or darkens regions on a per-pixel basis. This has the effect of tricking the viewer's eye into thinking that the image has more contrast, which is often critical in contrast-deprived HDR images.



Expert Tip

The best use of HDR

When you're working with HDR in mind, be aware that there are certain types of scenes that work much better in the format. There are also other tricks you can deploy to guarantee results. For example, you will achieve outstanding results by using images that are divided into large and clearly defined brightness regions (landscapes) usually produce better results with a graduated neutral density filter.

CONVERSION METHODS

Learn what the different conversion methods mean

10 **Highlight selection** Roughly select everything within and below the doorway using the Lasso tool in the image toolbar. You then need to feather this selection by 150 pixels so that any changes will not occur abruptly along the selection border.

11 **Highlight touch-up** Open the Levels and drag the black point slider inwards until it reaches the edge of the bulk histogram. Then drag the midpoint slider to the right until it has a value of 0.95. These restore contrast within the doorway so that it looks closer to the original underexposed image (#4).

12 **Shadow touch-up** While the feathered region is still selected, invert this selection (Select>Inverse) so we can now focus on the darker region around the doorway. Decrease the Saturation so that it more closely matches that in the original (Image #1). A setting of -15 was used for this example. Press OK when done and you are left with the final image. Now try using it on your own shots.

THE BIG TECHNIQUE

Anyone who uses the Photoshop software for any length of time will soon notice that there's generally numerous ways of achieving the same result. Rarely is there a 'right' way of doing something – it's what feels natural to you. The selection tools demonstrate this perfectly. You have loads to choose from; some of which are perfect for one type of selection and not so hot for other types, while there are other tools that will lend themselves to pretty much any task. You can make very general selections, or achieve pin-point accuracy.

In these four pages, we're going to look at the main selection tools and explain what they do and how they work, and then show how they were used in creating the main image opposite. By no means have we covered every aspect of selecting objects – these are the fundamentals but you can also explore masks, alpha channels and paths. All will be covered in future issues.

Build up the main shapes In this image, we've used the various selection tools to isolate objects from photos and then dictate how effects are applied to them. The Select Color command made light work of isolating the blossom and then we used other selection tools to add colour, lines and effects. We also used the Inverse command to get white versions of the blossom.

Extra shapes The selection tools aren't just about picking things up you can also use them to make shapes. We've used the Elliptical Marquee tool and the Polygonal Lasso to create the circles and rays.

Mastering the art of selection is vital for you to become the Photoshop master you know you can be. Read on for an in-depth guide to what tools are at your disposal

Selection tools

Using the Magic Wand

For when you need quick and easy selections

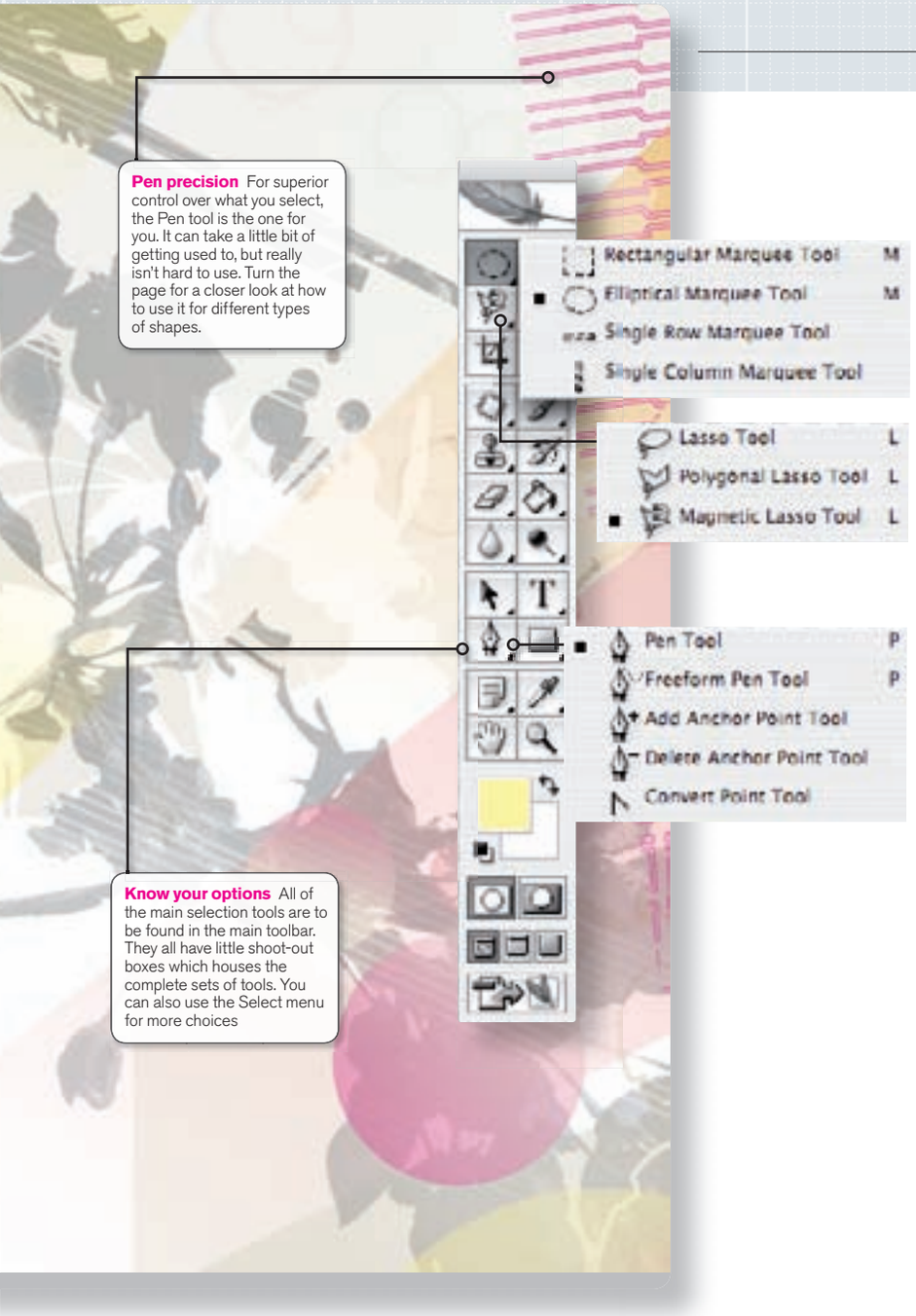
Some designers won't admit to using the Magic Wand tool – it's got the same stigma as professional chefs admitting they use an Oxo cube. But the truth is there truly is a bit of magic in this old wand. The tool works by selecting pixels based on the luminosity of their individual channels, in other words it selects according to colour. If you have an image against a blue sky, clicking on the sky with the Magic Wand should select it. You adjust how the Magic Wand works by its Tolerance setting. Depending on this, the tool will select fewer or more pixels based on how similar they are to the colour you've clicked on. Now just delete the sky to isolate the object.

Marquee tool

A many-shaped thing

The Marquee tools sit at the very top of the toolbar and allow you to select rectangles, ellipses and 1-pixel rows and columns. These are the easiest selection tools and when it comes to simple objects are hard to beat. Once you've selected the Marquee you want to use, you drag out to make the selection. However, you can use Modifier keys to alter how the selection is grabbed. See the panel opposite for more on this.

TIP | WE GOT OUR SOURCE IMAGES FROM WWW.SXC. HU THE REFERENCE NUMBERS ARE 22740_9066 (BLOSSOM) AND 43207_3081 (CITY)


Pen precision For superior control over what you select, the Pen tool is the one for you. It can take a little bit of getting used to, but really isn't hard to use. Turn the page for a closer look at how to use it for different types of shapes.
Rectangular Marquee Tool M
Elliptical Marquee Tool M
Single Row Marquee Tool
Single Column Marquee Tool
Lasso Tool L
Polygonal Lasso Tool L
Magnetic Lasso Tool L
Pen Tool P
Freeform Pen Tool P
Add Anchor Point Tool
Delete Anchor Point Tool
Convert Point Tool
Know your options All of the main selection tools are to be found in the main toolbar. They all have little shoot-out boxes which houses the complete sets of tools. You can also use the Select menu for more choices

Modify marquees

Alter the behaviour of your selections

When you use one of the Marquee tools, you can get even more control over how they behave by some clever use of the modifier keys. These little beauties alter the behaviour of tools in various ways, but the most useful is how they can control the direction the Marquee tools move in. To demonstrate this, we've mocked up a small grid and dragged down and right from the centre point each time. We also used the Elliptical Marquee tool, but it works with the others too.

Perfect shape

Hold down the Shift key to constrain any selections to a perfect square or circle. Wherever you click forms the top-left corner of the selection – the selection grows from this point.

In the middle

If you hold down the Option key (Mac) or Alt key (PC) while drawing a selection, the point where you first clicked becomes the centre of the selection.

Centred and restrained

By holding down Shift+Option (Mac) or Shift+Alt (PC), not only will your selection be centred from the point you first clicked, it will also be constrained to a perfect circle or square. Hoorah!

Tip

Wand magic

If you have Contigous clicked when using Magic Wand, the tool will only select connected pixels. Switch this off and the Wand will pick up pixels of a similar tone.

Lasso a selection

Round up the pixels

The Lasso and Polygonal Lasso can be used for drawing straight and freehand selections, while the Magnetic Lasso can be used for more complex shapes; the border snaps to the edges of defined areas. If the line goes astray simply delete back to the last correct point and click the mouse to set a fastening point. You can set various options for the Magnetic Lasso – Width controls the distance of edges that are detected from the pointer and Edge Contrast controls the tool's sensitivity to edges, a high value detects only edges that contrast strongly against their background. The Frequency option controls the rate that the fastening points are set.

Different options for selection tools

When you activate one of the selection tools, four icons will appear that control the type of selection you're making. Moving from left to right, the first one is for creating a new selection, the second is for adding to an existing selection, the third one is for subtracting from an existing selection, and the fourth one is for selecting an area covered by other selections. A plus sign appears next to the pointer when in Add Selection mode; a minus sign appears in Delete a Selection; and an 'x' appears when the Intersect Selection option is chosen.

SELECT AND CREATE

How to use the selection tools to create a beautiful pattern

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

Approximately 40 minutes

YOUR EXPERT

Lora Sykes
Jo Cole

01 **Select by colour** Open the blossom image, use the Eyedropper to select the blue, go to Select>Color Range. Everything that's light in the Preview window is the colour that will be selected, so up the slider as much as you need. Click OK. Set your desired background colour, and press delete.

02 **Add a gradient** Go to Select>Inverse to pick the flower and then create a new layer. Use the Eyedropper to pick two colours from the blossom, click the Gradient tool and drag from left to right. The flowers will fill with colour. Now go to Select>Inverse once more and press Delete to get rid of the background.

03 **Line it up** With the flower still selected, pick a brown colour and a small soft brush (we used 5px) and brush over any twig detail that you fancy. Use a lighter brown to introduce highlights. Create a new layer and go to the Rectangular Marquee and draw a thin rectangle. Go to Select>Transform Selection and use the corner handles to drag sideways. Go to Edit>Fill and pick white. Duplicate and build up a pattern.

04 **Tidy up the lines** Return to the original blossom layer and in the Layers palette, hover over the picture, hold down the Apple key (Mac) or Ctrl key (PC) and click in the layer thumbnail. This brings up the previous selection of that layer. Go to a layer with the line on, visit Select>Inverse and press Delete. This keeps the line detail on the flower but gets rid of any overspill. Repeat for all line layers.

05 **Add some rays** Open a new document, double-click Background to turn into a layer and go to Select>All. We picked a beige and a grey to make a gradient using the Gradient tool. To make the rays, pick the Polygonal Lasso tool. Click on the start point, move your mouse up diagonally, click to make a 'junction' and then move the mouse in the next direction. Do this to make a triangle-type shape. Pick a gradient and fill. Repeat and fill with whatever colours you fancy.

06 **More blossom** Return to the blossom image. Flatten your image and then select the Magic Wand tool. Click in the larger areas of white and hold down Shift to add to the selection. Go to Select>Inverse, Edit>Copy and then go to Edit>Paste on your new ray document.

Selecting with the Pen tool

From straight lines to curved masterpieces, the Pen tool does it all

For complex cut outs, the Pen tool wins hands down in terms of control and accuracy. You have various options with the tool – the Freeform Pen tool lets you draw as if you were using a pencil, and it has a magnetic option which is pretty similar to the Magnetic Lasso. The normal Pen tool lets you create straight lines and precise curves. Make sure you click the Paths icon in the Options bar, and then click to start the selection. The Pen tool creates anchor points that control the direction of the line – or path – and this is where its superior control comes in. See right for how to select different objects. Once you've closed a path, you can convert it to a selection by going to the Paths palette and dragging the path down to the Load Path as a Selection icon (the dotted circle icon).

Drawing straight lines is easy – click on the corner points and a line will be created. Once finished, zoom in and use the Pointer tool to drag a point and realign it precisely.

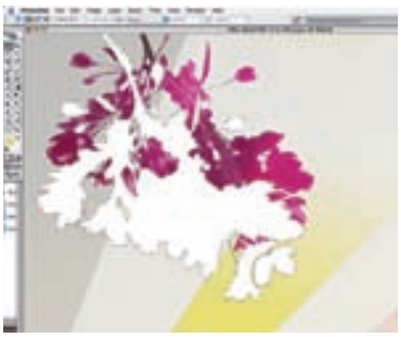
For curves, hold the mouse button down and drag the handle out into the direction of the curve. Click the next point and drag the handle in the opposite way to make the curve.

To change between curves and lines, hold down Option (Mac) or Alt (PC) and drag in the direction of the curve. Release and set the pointer where the new selection starts.

Colour select

One-click wonder

For images with defined areas of colour, you can use Select>Color Range to focus on certain points. You select a colour using an Eyedropper tool, and then use the Fuzziness slider to pick up that colour. The higher the value, the more selection will be made. The Selection Preview menu has options for viewing the selections. Grayscale displays a grayscale channel; Black Matter displays the selection in colour against a black background; White Matte is the opposite and Quick Mask will display the selection using the current Quick Mask settings.



07 **Get the blossom into position** Use the Edit>Transform option to rotate, scale or manoeuvre the blossom to where you want. Apple-click (Mac) or Ctrl-click (PC) on the layer thumbnail and create a new layer. Go to Edit>Fill and fill with white.

08 **Add some circles** On the white blossom layer, select the Elliptical Marquee tool and draw a circle. Press Delete to cut this out. Now repeat as much as you like to start chopping the image up a bit. Create new layers and again using the Elliptical Marquee, draw circles and fill with complementary colours or with gradients.

09 **Time to play** With the blossom and circle layers as you like them, select one, duplicate it and sandwich between gradient rays and circle cutouts. Use the Free Transform to scale, rotate and edit it how you wish. Change the blending mode to Luminosity at 33% Opacity. Repeat as you see fit.

10 **Straight lines** We've included some buildings in the picture to give a bit of hard edge. Select the Pen tool, go to Window>Paths, go to the arrow on the side and select New Path. Use the Pen to draw around shapes and then complete the selection by clicking on the starting point. Go to Edit>Fill and colour with white. Move the selection down and fill again. Repeat to select the rest of the building.

11 **Add some effects** When you have all the selections you want, Apple-click (Mac) or Ctrl-click (PC) on the layer thumbnail to grab all selections. Making sure you're on the selection tool, drag this over to your main canvas. Go to Edit>Stroke, pick a colour, set to 3px and then click OK.

12 **A touch of white** With the selection still active, go to Select>Modify>Contract and enter 2 for a pixel value. Now go to Edit>Fill and pick white. See if there's anything you want to change and then save your work!

Soften selection edges

The joy of feather and anti-aliasing

You can smooth hard-edged selections using the feathering and anti-aliasing options. Feathering creates a boundary between the selection and the surrounding pixels, which has the effect of blurring the edges. You can use feathering with the Marquee and Lasso tools. Anti-aliasing smooths jagged edges of a selection by softening the colour transition between the edge pixels and background pixels. This keeps the detail and is a useful option when selecting objects for composites.

Tool tip

The selection complete

You usually finish a selection by clicking on the start point, but you can also hit Enter or double-click to get the Photoshop software to try and finish it.

Play with contrast

Get more from the Magnetic Lasso

The Magnetic Lasso suffers from the same selection snobbery as the Magic Wand, but it's actually a really good way of making selections. By using the Option key (Mac) or Alt key (PC), you can temporarily switch back to the normal Lasso tool and manually draw around an edge. Another good way of making a selection with this tool is to use an adjustment layer. Because the Magnetic Lasso looks for edge contrasts, if you make an adjustment layer and whack up the contrast (maybe use Brightness/Contrast), the tool will make a much better selection. Then get rid of the adjustment layer.

NEXT ISSUE | WE GET UP CLOSE AND PERSONAL WITH THE MASKING TOOLS

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Hours and hours

YOUR EXPERT
Hannah Gal

ON THE CD
Pocket watch and cliff photos

Digital Painting: Salvador Dali

In 1931 *The Persistence of Memory* shocked the world with its unusual beauty and surrealistic vision. Here we revisit Surrealism's prodigal son, and some famous melting clocks

Salvador Dali had a rare indisputable talent. His immense painting skill puts today's artists to shame and his artistic vision still overwhelms. In his most famous paintings, the artist attempted to document his subconscious mind's bizarre incarnations, where in real life, his eccentric persona only added intrigue to his works and what they meant.

Although part of the Surrealistic movement, his painting career extended far beyond that era, spanning his entire life. He successfully ventured into film, theatre, opera and ballet, but his dedication to painting never faltered or wavered. As an effortless assembler of unrelated elements, the Photoshop software would have been right up Dali's street. However, although he may have been overjoyed by the potential it offered, he may have been frustrated by the ease with which something can be created. This after all is a painter inspired by the great Renaissance masters' techniques, who laboured tirelessly over his canvas to achieve painting perfection. But whether Dali would have embraced the Photoshop software or recoiled in horror from it, we can let it lose on his style and use its tools and features to create a digital surrealist vision.

We will use the famous 1931 *The Persistance of Memory* to work in the style of the great master. This is not an attempt to copy the work stroke by stroke, but rather to get an insight into Dali's technique. We will create the featured box and shelf from scratch using Shapes and selections. We will also use Shapes for the almost graphic-looking dark ants, and selections for their bright highlight. And the Transform tool and the Liquify filter will have a hand in the most famous part of the painting – the melted clocks.

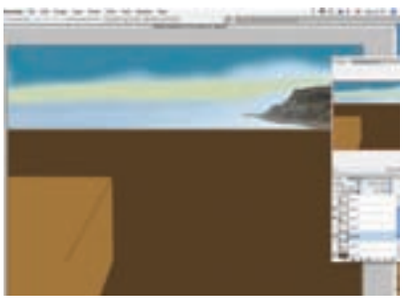
The Daliesque landscape will be achieved by feathering and filling in selections, using colours sampled from the original. Burn and Dodge tools will darken and highlight certain areas, and extensive paint brushes will gradually apply paint to canvas. Texture will be added using Lighting Effects' own texture, plus some cunning application of the Underpainting filter.

THE PERSISTENCE OF AN ICONIC IMAGE

Familiar objects are distorted and deformed to create a classic

01 **Get together** Open a new file that's 290mm high and 250mm wide and open the watch and cliff images from the magazine's CD. Place these on separate layers. Our dimensions are different from the original simply because the magazine is a lot taller than the painting. Use the selection tools and Eraser to remove the sea of the cliff.

02 **Dali's sky** Select a rectangle in the blue sky area of the cliff image, copy and paste as a layer. Extend this to cover the top third of the image. Find a copy of the painting from the internet and use the Eyedropper to sample the yellow streak from the original. Create a narrower rectangle selection, apply a small feather and fill with the sampled colour (Edit>Fill). Fill the remaining two thirds with sampled brown.



03 **Build a box** Position the cliff on your main canvas. On another layer, use the Eyedropper to sample the original colour of the box. Select the Pen tool, making sure the Shape Layers icon is clicked in the Options bar. Draw the outline of the box and go to Layer>Rasterize>Shapes. Set the Foreground colour to black, pick the Pencil tool, set Diameter to 4px and draw the black line in.

DON'T RUSH. ALWAYS APPLY PAINT GRADUALLY STARTING WITH LOW OPACITY AND SLOWLY BUILDING UP, LAYER UPON LAYER | **ALERT**

Expert Tip

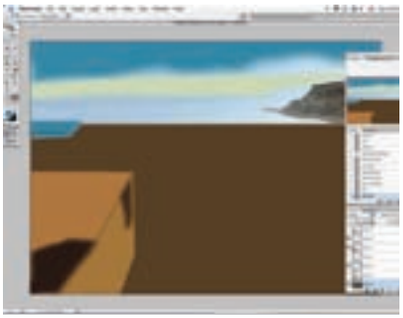
Traditional techniques

Dodge and Burn were traditionally used by photographers during printing, to highlight or darken certain parts of an image. In the Photoshop software they are an excellent starting point for preparing an image for painting, by easily marking highlight and shadows. First choose what tones of the image you wish to change (Midtones, Shadows or Highlights), specify brush settings and apply gradually, at low opacity to begin with, slowly building the effect. When you have finished applying paint to an area, use Dodge and Burn to accentuate specific areas and create greater impact.

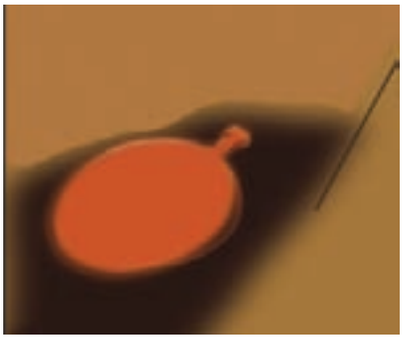
MELT AWAY

Deal with the iconic watches

04 **Timeless** When applying major changes to objects, always work on a copy. Select the watch image and go to Transform>Warp to deform it. Pick the Custom option and try to get the original shape. We're working on the watch that melts over the box here. When you're happy, apply the transformation but don't add to the main canvas just yet.

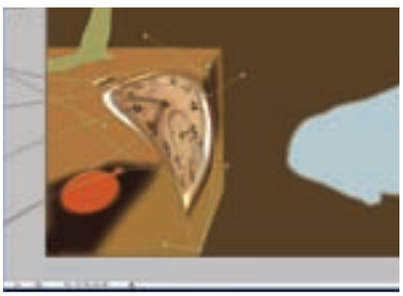


05 **Blue shelf and two shadows** Back on the main canvas, use the Rectangular Marquee to create the shelf and fill with blue sampled from the original. Use the Lasso tool to draw the shadow areas on the large box. Put each shadow on a separate layer and fill with sampled brown and go to Layer>Rasterize>Shape.



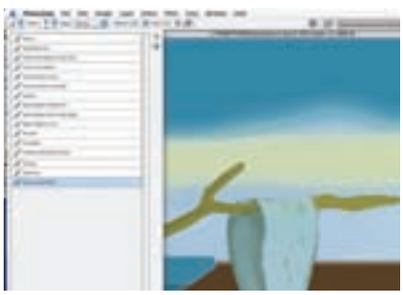
06 **Orange watch** Copy and paste the watch image, apply a 5px feather and then fill with sampled orange. Go to Edit>Transform>Distort and change the shape to fit the dimensions and proportions of the original. Place over the box.

07 **One tree one shape** Use the Pencil tool to draw the shapes of the tree and the strange shape on the ground. Make sure that the tree and shape each have their own layers and that you sample the original colours from the painting before you start drawing. Once the colour is set, draw and colour in the shapes using the Brush tool.



08 **Watch on a box** Place the previously deformed watch over the box. For a perfect shape, select the deformed watch in the original, copy the selection into the main image and create a Stroke around it (Edit>Stroke) to use as a guide. Go to Filter>Liquify>Forward Warp, brush size 100, Density 33, and Pressure of 100 and lightly pull to create the warped bulges at the bottom.

09 **Watch on an obscure shape** Copy and paste the original watch, rotate and place over the shape on the ground. Once you are happy with its placement, select the shape on the ground, go to Select>Inverse, select the layer of the watch and go to Edit>Cut. This cuts the watch along the line of the shape its resting on.



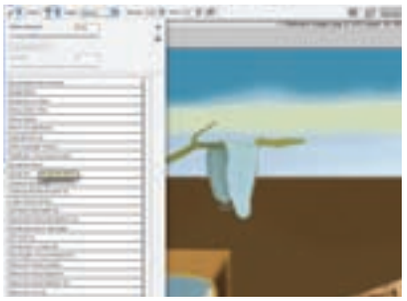
10 **Watch resting on a tree** Use the Pencil tool to draw the shape of the watch on the tree. With the Brush tool selected, click the arrow next to the Brush icon, pick Texture with Brush and fill in the colour. Start by covering the watch with light blue green, and slowly build colour. Adjust brush opacity and size according to need. Repeat for the watch on the ground.

11 **Ants** Use the Ellipse tool to create an oval. Fill in browny-black, copy twice and place one shape next to the other. Go to Edit>Transform to slightly rotate and get the shape of an ant. Use the Elliptical Marquee tool to create another oval, apply a 5px feather and fill with white. Copy the white oval twice and place each over the dark shapes. Place the ant over the orange watch, duplicate, size and rotate according to original.

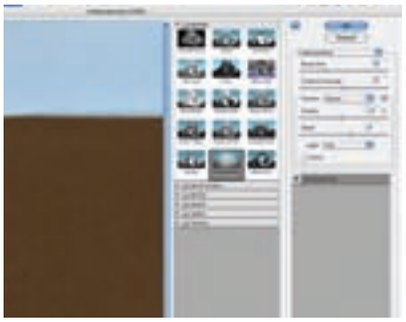
12 **Painterly cliff** Use the Pencil tool to loosely mark lines and dark areas on the cliff. No shortcuts here, just close examination of the original and free use of the eraser. To truly trace Dali's technique, copy and paste the original cliff, place it at low opacity over the new one, and colour lightly. This allows you to actually trace the artist' brush stroke. Use a Light Texture Medium Tip brush to slowly apply paint, changing brush settings as you progress. Delete the copied layer.

TRACING THE BASIC COMPOSITION

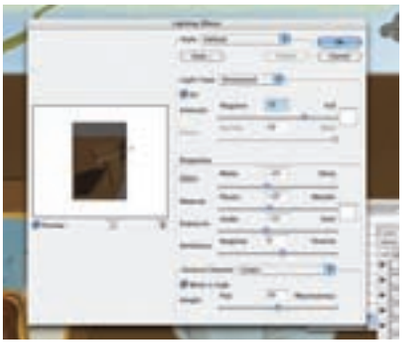
Get some shapes on the canvas ready for paint



13 **Paint away**
Apply paint with patience and sensitivity. The beauty of the work is in its depth and smoothness so remember to continuously adjust hand pressure, brush size, type and opacity. Tools like Rough Dry Brush and Oil Pastels are highly effective. Apply midtones first to cover the area and only get to darkest and lightest areas at the end of the painting process. Use this step to accentuate and smooth out.



14 **Underpainting**
Texture is applied in three steps. First, select a layer and apply watercolour effect to it. Now go to Filter>Underpainting and apply. Always select Canvas Texture and work at 100%. Try Brush Size 10, Texture Coverage of 20, 120% Scaling, set Relief at 30 and judge the effect. Experiment with different settings as effects will depend on paint application process.



15 **Texture**
Go to Lighting Effects and select Directional light type. Choose a texture channel and experiment with settings to get the best texture level. This would depend on how much paint you have applied, how textured your brush was, how layered your paint is and the level of previously applied effects.

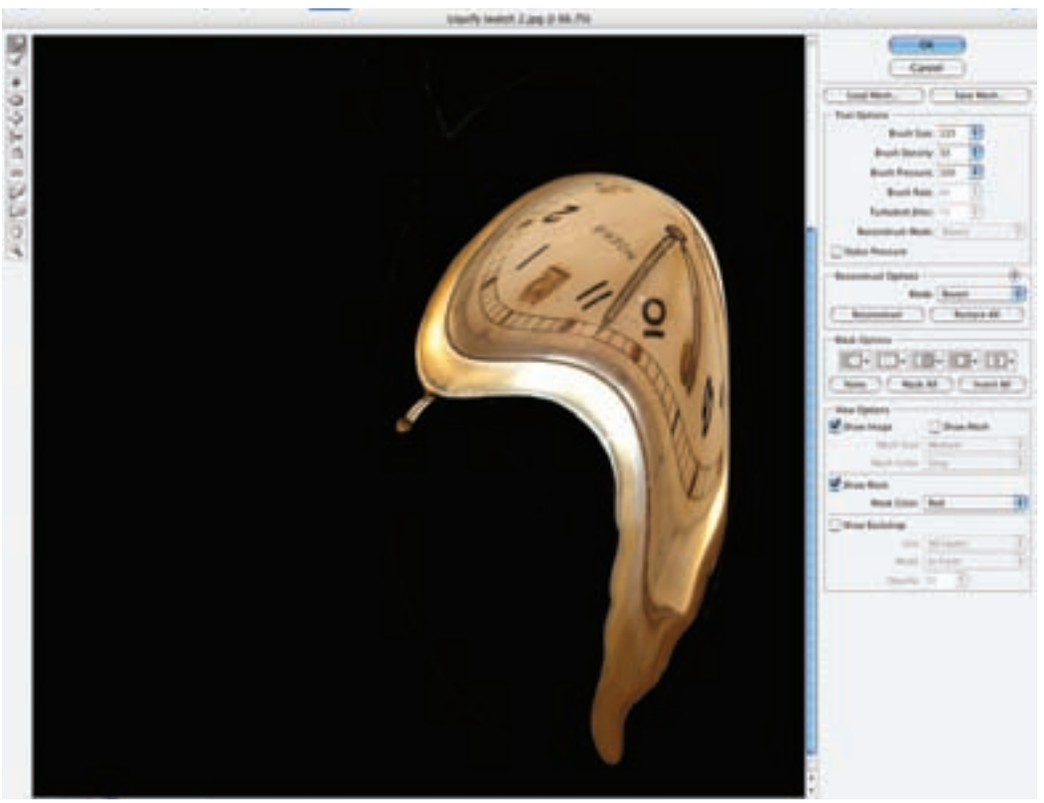
THE LIQUIFY TOOL

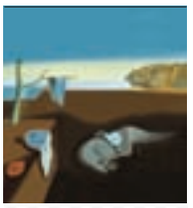
Here comes the science bit…

Found under Filters, Liquify is one of the most popular effects in the Photoshop software. Before its introduction, users had to resort to third party plug-ins in order to get this kind of image distortion.

One of the most widely used features within it is the Forward Warp tool. Used here to distort the watch resting on the box, this clever brush lets you pull and drag specific areas of the image to create effects, otherwise impossible to achieve. Combine this with the Reconstruct tool and you have a powerful, almost full -proof distorting device.

To take full advantage of it, work with the Mesh on to see the effect of the changes applied, and use the Mask to isolate parts.





Dali and his peers

The Surrealists ruled the art world between 1924 and 1940. Inspired by scientific theories on time and existence, they looked to the subconscious for an alternative view of the world. Over the years, Surrealist iconic images have become part of modern culture with Dali an outspoken figurehead for the movement.

Dali's *The Persistence of Memory* has become the most famous image of the era with ominously eerie melting clocks in a 'disturbingly calm' landscape. The picture typifies the surrealistic vision of 'another world', one which consists of everyday objects in a bizarre set ups and surroundings.

Dali's interest in the workings of the human mind, brought experimentation with lack of sleep, painting when overly tired or immediately upon waking up.

It also led to a meeting with one Sigmund Freud who's work on dream interpretation, inspired the painter. In Dali's dreamlike world, familiar objects like the human body, clocks and space are twisted, and recurring images of eggs, ants and blood, are symbols of great significance.

LEARN HOW TO PAINT IN AN ART DECO STYLE | **NEXT MONTH**

PHOTOSHOP FILTERS

Blur

Forget fiddling with focus rings, the Photoshop software comes jam-packed with a bevy of blur filters that you can either use creatively or as part of your image-editing toolkit

Photoshop File Edit Image Layer Select Filter View Windo
Lens Blur (50%)
Radius Common to most of the Blur filters is a Radius slider that specifies the degree of Blurring applied. With Motion blur the Distance slider has the same effect, while in some of the other filters you should look for the Amount setting.
50%

For many professional Photoshop creatives, the Blur filters boil down to just one star – the Gaussian Blur. Blur and Blur More have been there for years, but require you to mercilessly pummel the Command/Ctrl F key to repeat the filter over and over before you get the effect you want. The Motion and Radial Blurs have been useful for special effects, but little more (apart from really making computers grind to a halt back in the day), so the majority of the blurring workload fell to the Gaussian option. The reason for this reliance? For a long time the Gaussian Blur was the only filter to have two key features: a preview window and a slider to control the strength of the blur.

Things have changed in the last few versions of Photoshop, most notably with the addition of Smart Blur and Lens Blur. Gaussian Blur will still be the mainstay when you're looking for a simple, controllable softening, though; its simple no thrills approach gets the job done quickly and effectively. Smart and Surface blurs aim to meet the age old challenge: rid an image of noise, grain, moire patterns or JPEG artifacts, while still leaving any contrasting edges clear and sharp. The Lens Blur, featured in the screenshot to the right, re-creates many of the depth of field effects familiar to photographers and is becoming the firm favourite of many a Photoshop creative. We take a look here at some of the best Blur filters, and suggest how you can use them to their best effect in your creative projects.

Soften a layer's edge

A quick tip to smoother cuts

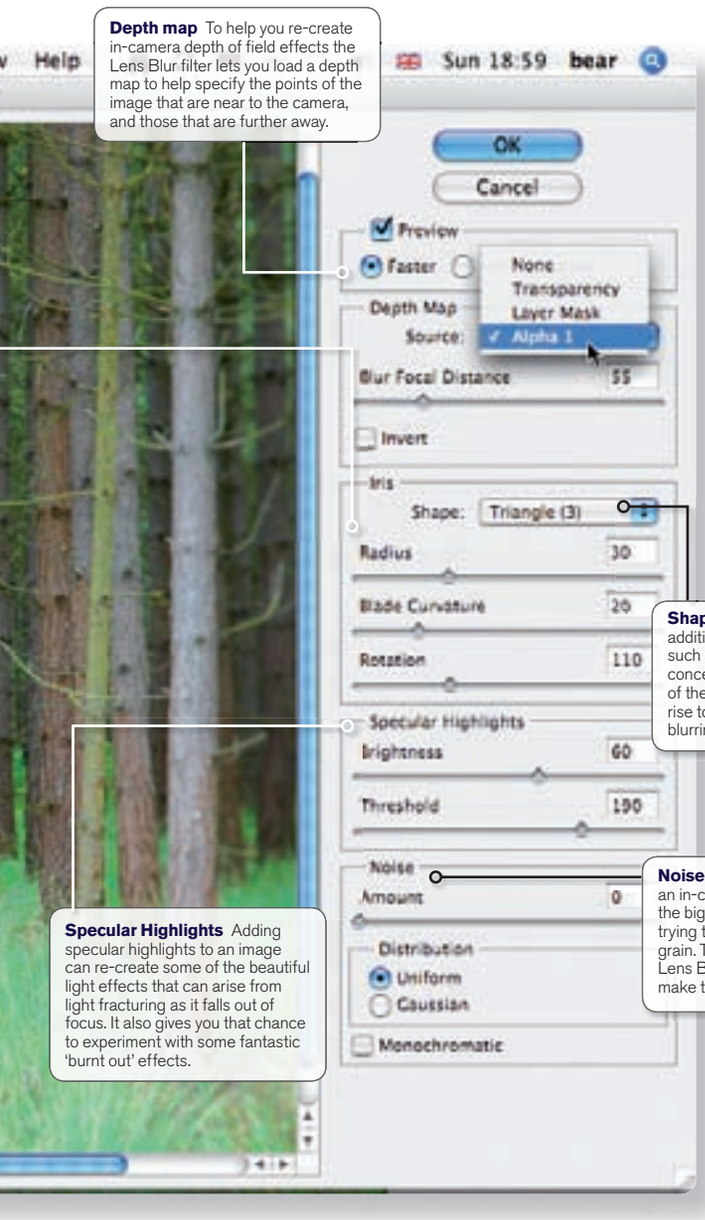
If you're building any kind of montage your biggest headache is probably hard-edged cutouts. A quick fix is to select the contents and choose Inverse from the Select menu. Now expand the selection by one pixel and Feather it, again by just one pixel. You now have a soft-edged selection encompassing just the very edge of the layer elements. Call up the Gaussian Blur filter and give that selection a very light blur, and you'll knock of the hard edge without effecting the sharpness of the actual image. Once you've got the hang of this simple technique you'll find yourself doing it automatically to layer elements.

Creative Blur effects

More than just blur…

Some of the Blur filters can do far more than just soften detail. Most people have used the Motion and Radial Blurs for movement effects, but the creative uses don't end there. CS2's Surface Blur is designed to remove noise and grain by blurring together areas of similar colour while maintaining contrasting edges. Along with the Smart Blur, this can also give simplified painting effects when taken further. The Smart Blur Edge Only and Overlay Edge options are designed to help you preview the settings, but can also produce some creative results.

NEXT ISSUE | A LOOK AT THE BRUSH STROKES FILTERS



Depth map To help you re-create in-camera depth of field effects the Lens Blur filter lets you load a depth map to help specify the points of the image that are near to the camera, and those that are further away.

Shape Many of the latest additions to the Blur filters, such as the Box and Shape blur concentrate around the contour of the blur; different shapes giving rise to subtle differences in the blurring effect.

Noise When trying to fake an in-camera effect one of the biggest problems is often trying to match the image grain. The Noise options in the Lens Blur do what they can to make this a one step process.

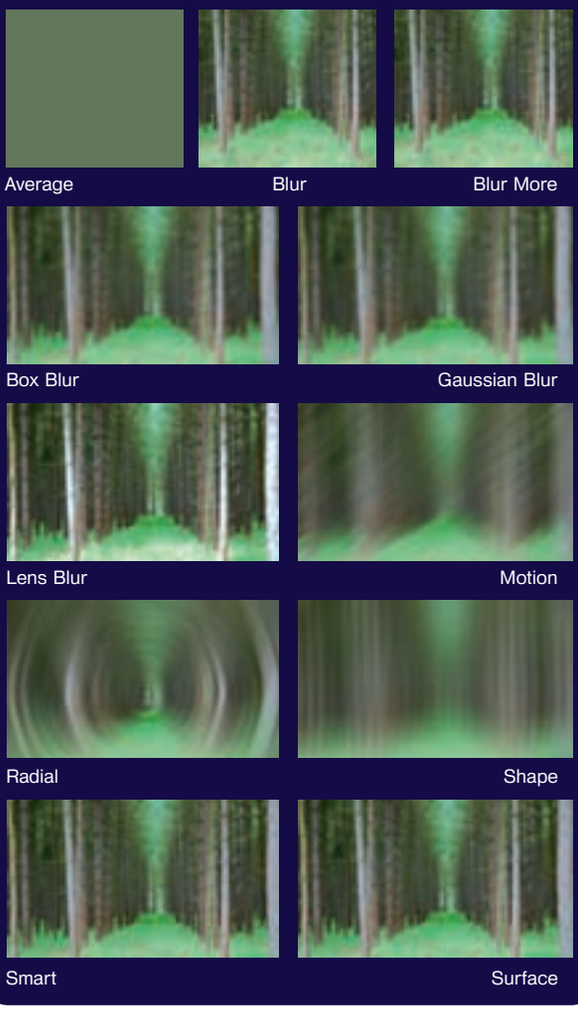
Specular Highlights Adding specular highlights to an image can re-create some of the beautiful light effects that can arise from light fracturing as it falls out of focus. It also gives you that chance to experiment with some fantastic 'burnt out' effects.

Tip

You can have a lot of fun mucking around with the Lens Blur's depth maps. Simply duplicating one of the image's existing channels to use as the depth map Alpha Channel can result in some startling special effects.

Blur filters in full

Here's a complete look at what effect each Blur filter gives. We've stuck with the default settings, so there's plenty of room for different effects



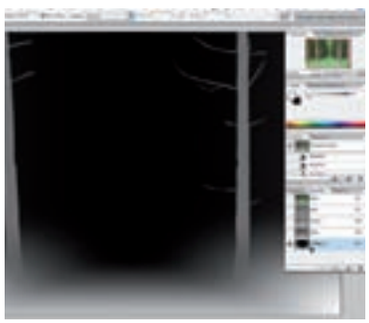
Lens Blur depth maps

Distance described in black and white

Once you get your head around depth maps (black is near to the camera, white areas are further away) you can use them to create realistic depth of field.

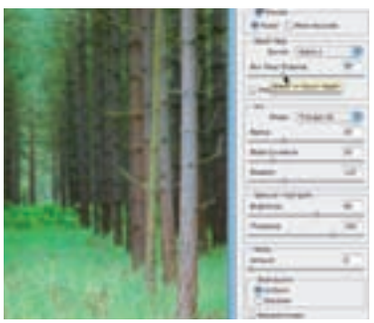
01 **Built it up**

Build your depth map on a new layer above your image. Use selection tools to isolate elements and gradients for soft transitions. Copy the layer and paste it into a new Alpha Channel.



02 **Now experiment**

Load up the Lens Blur Filter and select your Alpha Channel from the Depth Map Source drop-down menu. Then, with the Radius set high enough for the effect to be obvious (try 30), start experimenting by dragging the Blur Focal Distance slider back and forth to achieve the desired depth of field.



Tip

Building a depth map doesn't always give you quite the results you may expect. To aid matters, reset the focal point (the point where the image is sharpest) by clicking in the Preview pane.

Special visual effects: x-ray bike

Special effects are everywhere in our life, whether it's movies, magazines, or advertising. Nowadays, software can help you achieve anything you want. In this tutorial, we will show you how to use the Photoshop software to create your own visual effect

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 3 hours

YOUR EXPERT
iLovedust

ON THE CD
original bike and engine images

The Photoshop software really does allow you to create the impossible, and also copy styles and effects that would normally be a nightmare to produce. This is perfectly demonstrated by this tutorial. Our inspiration for this image comes from the x-ray photograph. Since Röntgen's discovery that x-rays can identify bony structures, they have been developed for their use in medical imaging. However, now x-rays not only attract doctors, but also photographers. From logos for TV shows to greeting cards, the x-ray effect is making its way into the mainstream. And with good reason – the x-ray look is an interesting one; you can see the insides of the objects through the photos and the objects take on a mysterious neon glow. The colour, the objects and the atmosphere seem only to appear as an illusion.

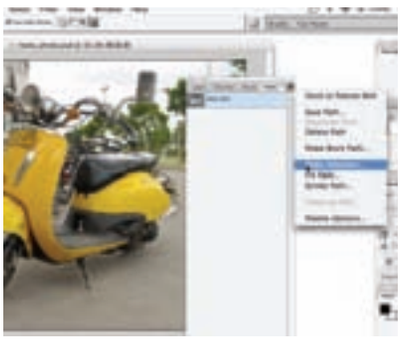
Obviously there's a drawback to all of this – to get an x-ray effect, you either need an x-ray machine or access to a photographer who can do the business. If you go down this route you will soon find that it can be costly and sometimes the photos won't work in the exact way that you had planned, just because there are limitations to the technology. However, as you may have guessed by now, with the Photoshop software on your side you can get the visual effect of an x-ray but use your own camera and own photos as the basis. This means you always get the result you want, and you don't run the risk of getting blasted by radioactive waves either!

To get the x-ray effect, there are various tools that come into play – the Pen tool, Selection tool, Adjustments, Adjust Perspective, blending modes and filters. We'll be using a lot of options from Image>Adjustments. Unlike filters, these adjustments can't achieve something in one step – but building up adjustments can result in some delightful, and often unexpected effects. Which is something we want to communicate in this tutorial – how to use the combination of orders to make your own special effect. Send your results to our Readers' Challenge on page 98.

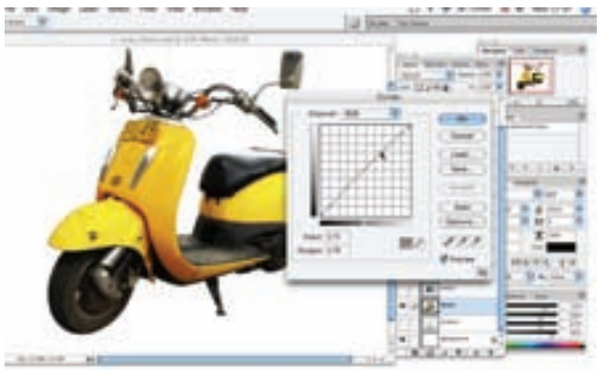
TRANSFORM THE BIKE

Turn an ordinary photo into a transparent work of art

01 Outline the bike Open the image moto_photo from the CD-ROM. Use the Pen tool to trace the outline of the bike. Shortcut fiends can press P on the keyboard to select the tool. Make sure you have the Path option selected in the Options bar.



02 Turn into selection When you have traced around the bike, turn this into a selection by going to the Paths palette and choosing Make Selection. Alternatively, Apple-click (Mac) or Ctrl-click (PC) and choose Make Selection to select the outline of the bike.



03 New file Open an RGB 300dpi file and name it xray_motor. Copy the selection from moto_photo and paste it in this file. Use Image>Adjustment>Curves (or Apple+M (Mac users) or Ctrl+M (PC users)) to boost the contrast of the image.

NOTES | TO GET MORE INFORMATION ABOUT SELECTION METHODS, SEE THE BIG TECHNIQUE ON PAGE 36

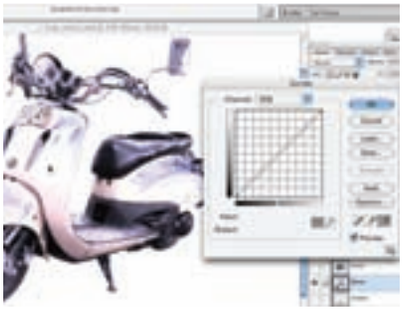
50
49

Quick mask

After you make a mask, you will get two thumbnails in one layer. If you click the space between these two thumbnails, you link them together. Then you are allowed to move and adjust them together.

04 **Hue adjustments** Use Image>Adjustment>Hue/Saturation (Apple+U (Mac) or Ctrl+U (PC)) to adjust the saturation of the image. Make this image incline to grayscaleby taking Saturation to the left.

05 **Add a filter** Now that we have a greyer hue, it's time to start on the x-ray effect. Choose Filter>Stylize>Solarize to make the image look overexposed.



06 **Using Curves** Go to Image>Adjustment>Curves. Choose the third dropper on the right, underneath the Options button. Use this dropper to click the yellow parts on the image. This sets the yellow as the white point and instantly changes the look of the image to a pinky/purpley bike.

07 **Changing colour** Use Image> Adjustments>Replace Color. Your cursor will become a picker. Choose the blue point of the image and adjust the Replacement slider on the panel to turn the blue to purple.

08 **More variations** Use Image> Adjustments>Variations. Click once on More Yellow, and then click once on More Red. This order can make the whole image incline to yellow. Use Image>Adjustments>Curves to adjust the contrast of the image.

09 **Opposites attract** Use Image>Adjustments>Invert or you can press Apple+I (Mac) or Ctrl+I (PC) on your keyboard. The colours will become blue and green, and the black areas have become ghostly pale.

START YOUR ENGINES

What's inside the bike?

10 **Pick the engine** Open the engine02.tif file from the CD_ROM. Use the Pen tool to trace the shape and make a selection. Then copy this shape in another layer.

11 **Back to grey** Use Image> Adjustments>Desaturate to turn the image grayscale. You can achieve the same effect if you go to Image>Mode>Grayscale, but it will change the colour mode of the image. However, the Desaturate command can just turn the single layer to grayscale but keep the file as RGB or CMYK.

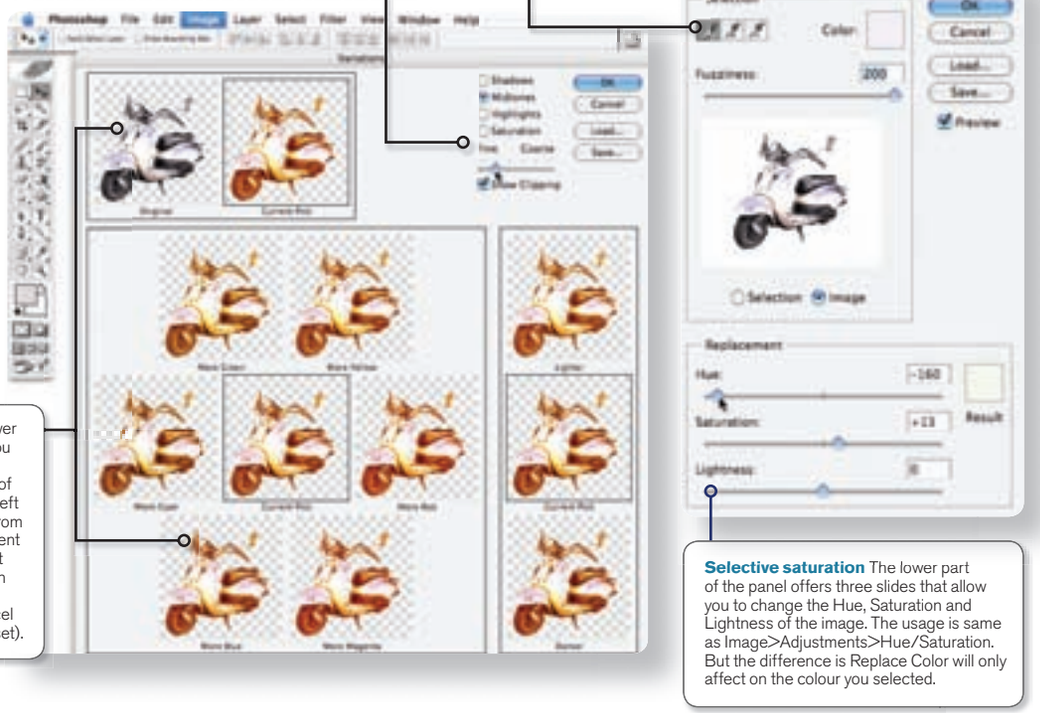
12 **Adjust contrast** Use Image>Adjustments>Curves to boost the contrast of the image. Then use Image> Adjustments>Variation to adjust the colour of the image. Go for a browny look as above.

NOTES | ALERT: IF YOU USE PHOTOSHOP ELEMENTS, SELECT THE OBJECTS WITH THE MAGNETIC LASSO

Replace colour and variations

Here's a look at two of our favoured options for working with colour

There are many ways to adjust colour of an image in Photoshop. In this tutorial, we used two orders: Replace Color and Variation. Both commands can be found in Image>Adjustments. Replace Color allows you to change the hues in your images while variations allow you to see multiple editing options in one window.



Your inclination Variations can be divided into four parts. The upper right part allows you to alter the colour inclination of the different sections of the whole image. The Fine/Coarse slider lets you adjust the tolerance.

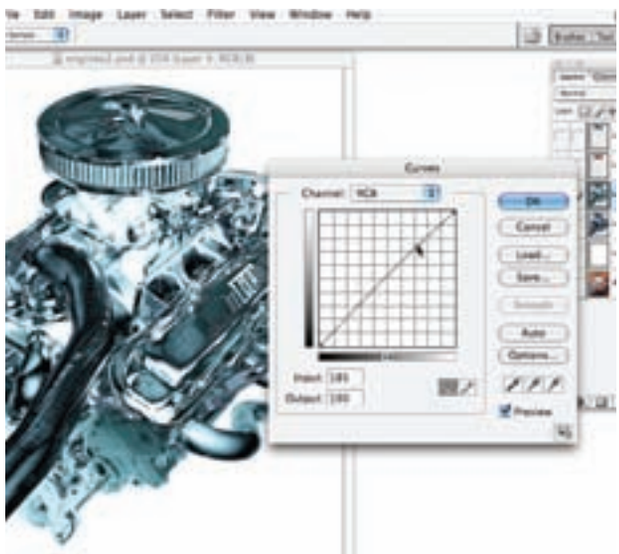
Picking the colour The Replace Color panel can be divided into two parts. The upper part offers you the tools to pick the colour you want to change. This is set using these three droppers on the left-hand of the panel. These droppers allow you to select a single colour or several colours.

Changing colour The lower parts of the panel allows you to adjust the colour. Every small image is the preview of the final effect. The upper left part can allow you switch from the original image and current pick. But you can also reset your image by holding down the Apple key (Mac) or Ctrl key (PC) and clicking Cancel (which has changed to Reset).

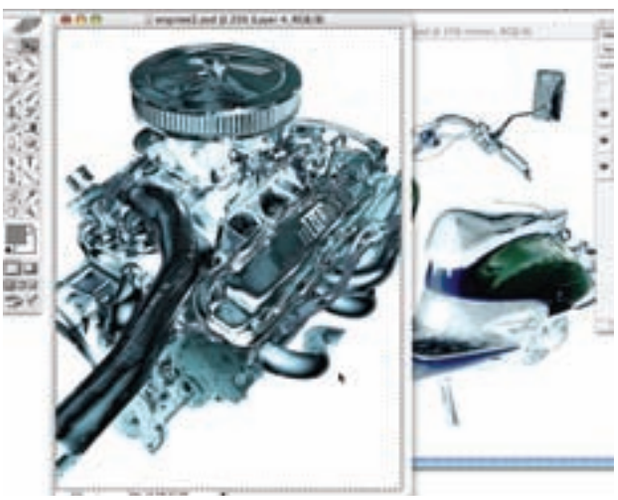
Selective saturation The lower part of the panel offers three slides that allow you to change the Hue, Saturation and Lightness of the image. The usage is same as Image>Adjustments>Hue/Saturation. But the difference is Replace Color will only affect on the colour you selected.

Expert Tip

You can select a image, then press Apple+C and Apple+V (Mac) or Ctrl+C and Ctrl+V (PC) to copy and paste. But you also can hold the Option key (Mac) or Alt key (PC) and drag the layer to achieve the copy and paste.



13 Once more with the inverted Choose Image>Adjustments> Invert and then press Apple+M (Mac) or Ctrl+M (PC) to adjust the contrast of the image. Again, boost the contrast for a more dramatic effect.



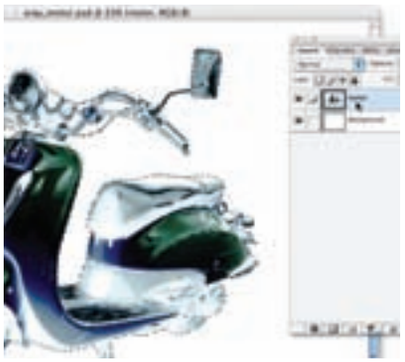
14 Select and copy Now everything is looking more x-rayesque, use Select>All to select the image. Now copy it.

Redo

The colour mode of the final image for print should be CMYK. However if you're not working for print, use the RGB mode. Not only will this keep your file size down, but the RGB mode works with all types of filters, but CMYK only plays with some of them. You can always switch the file after you've finished the image.

BACK TO THE VEHICLE

Adding the inside elements

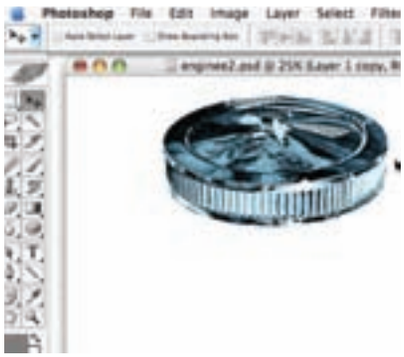


15 Back to the vehicle Come back to the file xray_motor. Hold the Apple key (Mac) or Ctrl key (PC) and then use the mouse to click on this layer in the Layers palette. This will make a selection of the outline.

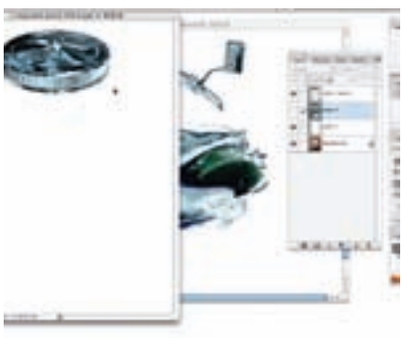
16 Make a mask Use Edit>Paste Into to create a quick mask. The engine image that you copied from the other file will be constrained in the shape of the bike.

17 A new angle Use Apple+T (Mac) or Ctrl+T (PC) to select the Free Transform option. Use this to adjust the angle of the engine so it fits snugly. Once everything fits as it should, change the blending mode from the Layers palette to Soft Light.

18 Copy the layer Select the layer of the x-ray engine, hold down Option (Mac) or Alt (PC) and drag this layer above the motor layer. This key command means that you can move not only the layer but also the layer mask.



19 X-ray the engine Return to the engine02.tif, and use the Pen tool to select the top round disc of the image. Follow exactly the same steps as we used for the engine to create the same effect.



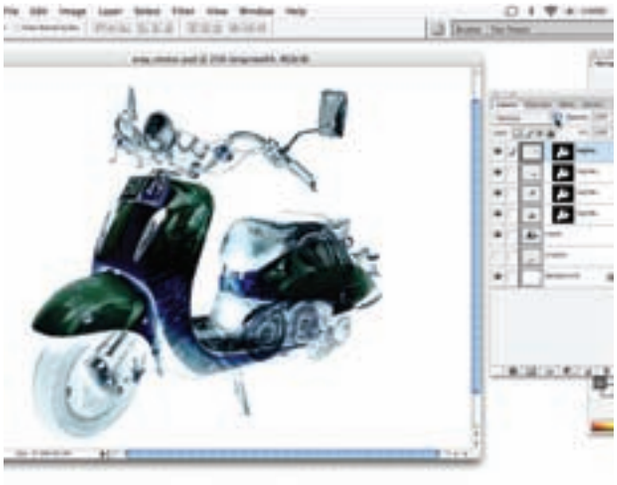
20 Back to the motor Select the cut out image that you've just applied the x-ray effect to, and then Paste Into the xray_motor document as before. As in step 17, select the Free Transform tool to make the elements fit. .

21 Make it fit Use Apple+T (Mac), Ctrl+T (PC) to adjust the angel of the engine disc. Place this one underneath the seat, near the front. You won't need the side grille areas, so use the Eraser tool to get rid of it.

22 See to the blending mode Once the engine section is snugly in position and you've got rid of extraneous detail, change the blending mode of this layer to Multiply. This helps make the engine part sink into the image and really look like it's part of the bike.

NOTES | FIND OUT MORE ABOUT HOW X-RAYS WERE DISCOVERED FROM WWW.XRAY.HMC.PSU.EDU/RCI/SS1/SS1_2.HTML

23 **More engine fun** Open the file engine01.tif from the CD-ROM. Use the Pen tool to make a selection of the gears. Then follow the same procedure as was applied to the engine to achieve the same effect.

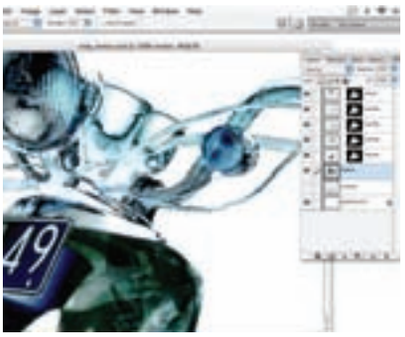


24 **Add the engine** Follow steps 15 and 16. Copy this layer and use Paste Into to make the selection fit the shape of the bike in the xray_motor file. Then change the blend mode of the layer to Multiply.

Expert Tip

After you use the Pen tool to trace a shape, you can go to the Paths palette and press the small arrow on the right corner and choose Make Selection to turn the shape into a selection.

25 **Adjust the colour of the handlebars** Open the file flower01.tif from the CD-ROM. Use the Pen tool to select the shape of the flower and then copy it to another layer. Use the same procedure as for the engine to achieve the x-ray effect.



26 **Back to 15 and 16 once more** Follow the steps 15 and 16, copy the layer and paste it into the shape of the bike in xray_motor. Change the blend mode to Soft Light. Select the motor layer and press Apple+R (Mac) or Ctrl+R (PC) to blur any details that may be too sharp.

SHADOW MAKER

Add a bit of presence

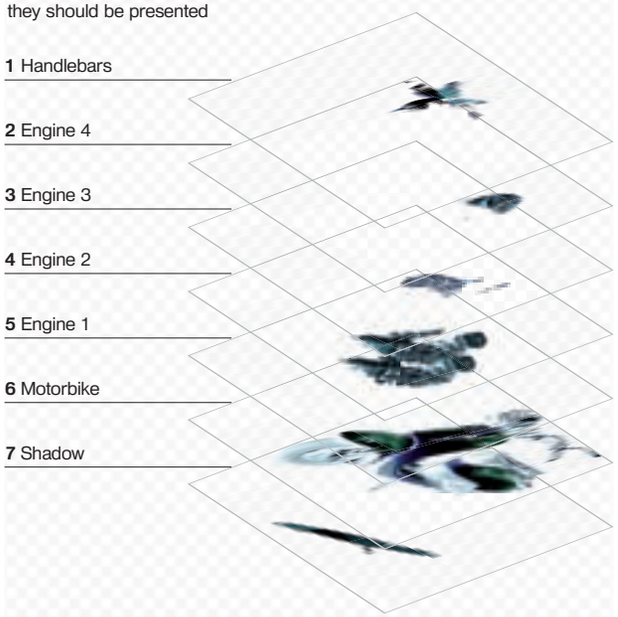
27 **Back to the shadow** Return to the moto_photo file. Use the Pen tool to select the shadow on the photo. Copy and paste it to the file xray_motor. Follow the same steps as applied to the engine to make this x-ray shadow.

28 **All done** Now that everything is x-rayed and looking lovely, have a final check to make sure everything fits with everything else. Check that the engine parts are in the right place and once you're happy, save. You've now created a work of visual wonder!

The layer structure

How our bike stacked up

Keep your layers nice and structured with this guide to how they should be presented



BRUSHES

Pastel portraits with the Art History brush

With the Photoshop software on your side, it matters not a jot whether you can draw or paint. Just use this tutorial and you'll be churning out pastel images from your photos in no time at all

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

You're looking at three hours

YOUR EXPERT

Mark Kendrick

The brushes found in the Photoshop software are a many-a-splendid thing indeed. In addition to giving you control over how essential tools such as the Clone Stamp and Healing Brush work, they are a creative hot spot in their own right. Which is why each issue of *Photoshop Creative* is going to shine the spotlight on how to use the brushes in creative ways. This issue we've got a date with the Art History brush to reveal how it can be used to create a stunning portrait that looks as though it was painted in pastels. If you've never used the Art History brush before, it's quite simple. It works in pretty much the same way as the normal Brush tool, except you use the Art History with snapshots of an image. Snapshots capture an image in a certain state, and then the Art History brush works from this data. It doesn't matter what you do to the image – the Art History will always travel back in time to work on the image in the state it was in when you took the snapshot. The Art History brush also automatically follows the colours and contrast of the image, meaning you don't have to be able to draw – just use a photo as we have here, and the brush will automatically select colour and shape for you.

Brush customisation will have a place in our tutorial, and we'll be revealing what the different settings do and how they can be used to lend texture to an image. In the case of this tutorial, we will be using settings that give that distinctive powdery, chalky effect. You want to give the impression that if you wiped your hands over the image, it would smudge in a powdery mess.

Before we start, though, a word of warning. Just because you're working within the digital realm doesn't mean there are any shortcuts. It still takes time to build up colours and texture, and you still need to choose your size of brush carefully. There's no magic button to click to do it all for you, but if there was, where would the fun be?!

Tool School

Saturation methods

We've used the Color Balance command to boost the saturation of the source image. You don't have to do it this way. Use your favourite colour correction tool, whether it's Hue/Saturation or Levels. It doesn't matter as long as you inject a bit of life into the saturation of the image.

A PASSION FOR PASTELS

Put the brushes to creative use

01 **Clean and serene** Open your photo and make sure it is in RGB mode. Begin by tidying up your source image. Use the Clone Stamp tool or Healing brushes to dispose of any blemishes or to remove any unwanted items. Also think about whether it's worth cropping into the image.

02 **Upset the balance** Go to Image> Adjustments>Color Balance and increase the saturation of the photo. The reason for this is to boost the colours and give a more painterly feel. It's a bit hard to explain, but you'll know when it looks right.

03 **Time for a snapshot** With the photo all touched up, go to the History palette and click on the little arrow at the top. In the options that appear, scroll down to New Snapshot. This capture the source photo in that particular state in time, and tells the Art History Brush what information to use.

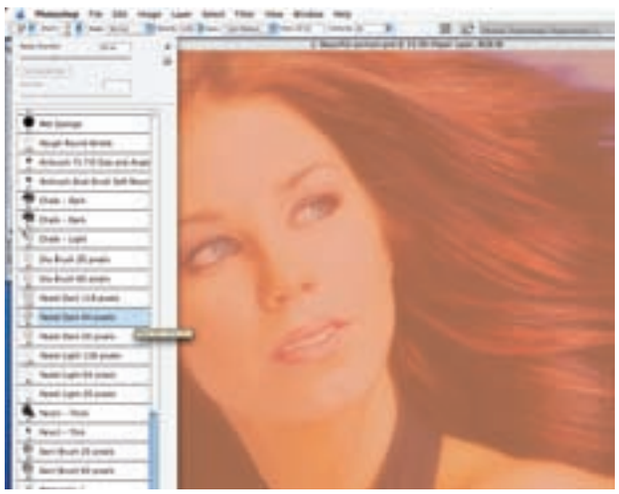
04 **Paper delivery** Create a new layer and call it 'paper'. If you go into any art shop and look at the sketch books, you'll notice that the special pastel paper tends to be rich colours. You can emulate this by colouring the paper layer with a darkish colour. In our example we've plumped for a deep ochre. Drop the Opacity of the layer down to about 70%. This allows you to see your source image and work out where to apply brush strokes.

05 **The pastel playground** With your specially-coloured pastel paper, it's time to create a new layer. Call this one 'pastel/chalk'. This is the layer that you will use to build up your pastel portrait.

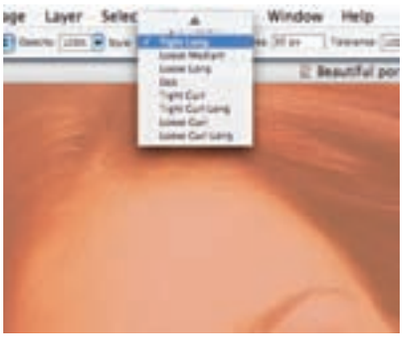
Expert Tip

The wonder of Wacom

Although you can use a mouse to apply your brush strokes, we highly recommend you buy a Wacom graphics tablet. Not only will this give you much more control over the strokes you apply, but you can also benefit from pressure sensitivity. This means you can really darken areas and then apply a lighter stroke to build up depth and texture.

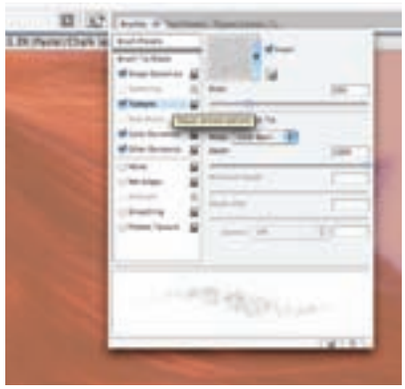


06 **Your brush** With the layers sorted, it's time to turn to the brushes. Select the Art History brush from the toolbar. Pick Impressionist from the first drop-down in the Options bar and then Pastel Dark 64 Pixels from the second drop-down. If you can't see the pastel brush, click the arrow in the Brush drop-down and load Natural Brushes 2.

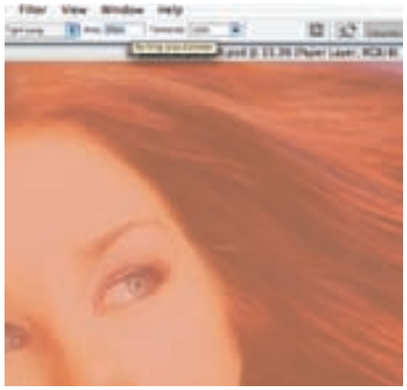


07 **Set the attributes** In the top Options bar, go along to the Style drop-down to define how the Art History will behave. Select Tight Long for the moment. This means that the brush strokes will closely hug the contours of the source photo but the brush strokes will be long.

TIP | IT'S ESSENTIAL TO PICK THE CORRECT BRUSH SIZE FOR THE AREA YOU'RE PAINTING. QUICKLY INCREASE/DECREASE USING THE [AND] KEYS



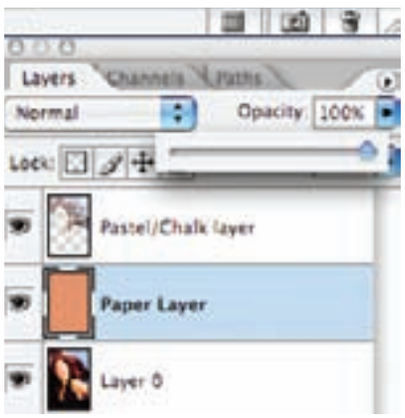
08 Brush attributes Open up the Brushes palette (press F5) to set the attributes. These will make the brush behave like real pastels. Select the Shape Dynamics, Texture, Color Dynamics and Other Dynamics settings. Each one has a slider to determine how the stroke looks. If you're using a graphics tablet, make sure Pen Pressure is selected from the Shape Dynamics Control area. This activates the pressure sensitivity.



09 More options Once the brush dynamics are set (see annotation for more on these) there are just a couple more settings that need to be sorted. In the top Options bar, set the Tolerance to 100% and the Area to 20 pixels. The Tolerance determines how much detail the brush keeps. The higher the setting, the more detailed the brush stroke. Area sets how much spread a brush stroke will have.

10 The magic begins Finally – it's time to start painting. Zoom into your image and start applying brush strokes. Vary the pressure you apply to the pen and loosely follow the contours of the image. Because you set the Style to Tight Long, you'll find your strokes naturally bleed out and hug the contours.

11 Little and often There's no rushing this part – you need to apply lots of strokes to get the desired effect. Apply light brush strokes and build up texture by lots of overpainting. Your painting will look much better if you darken by applying many strokes. However, don't be afraid to use large, sweeping strokes for the background. This can give the feeling of real pastel on paper – just look at the blue background area above.

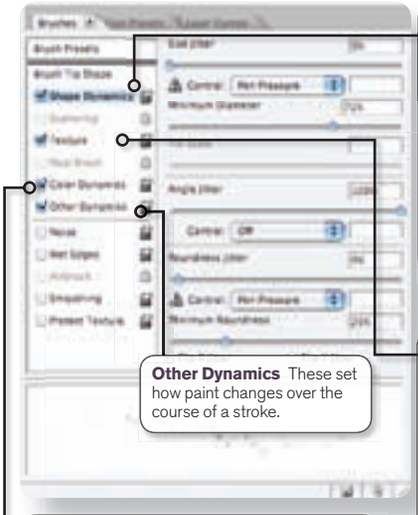


12 Up the Opacity It's good practice to regularly up the Opacity of the paper layer to 100%. This allows you to see how the image is progressing and spot any gaps.

13 Back for more Once you have applied strokes to the entire image, it's time to do it all again! This time you get to really start defining areas by pressing harder. Go to the Style drop-down in the Options bar and select Tight Medium. Also pick a smaller brush size. This will allow you to really get in there and define and shade the areas where it's needed.

Setting the dynamics

Here's a looksee at our brush settings

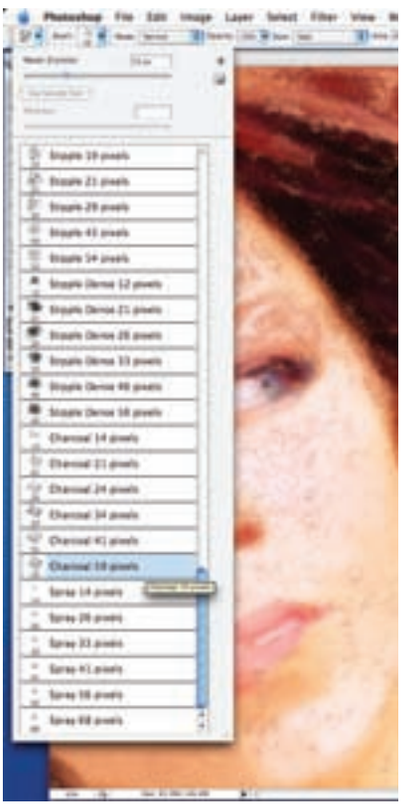


Shape Dynamics This sets the variance of brush marks in a stroke. If left unselected, the brush stroke will be smooth, but once turned on the individual 'hairs' of the brush become apparent. We set our Roundness Jitter to 4%, which controls how the roundness of brush marks vary in a stroke.

Texture This uses a pattern to make strokes look as though they are painted on canvas. Select Invert so the lightest areas of the image will receive the least paint and the darkest areas will receive the most. Scale sets the scale of the pattern (in our case 19%). We've set the Mode to Color Burn, too.

Other Dynamics These set how paint changes over the course of a stroke.

Color Dynamics These decide how paint colour changes over the course of a stroke. Foreground/Background Jitter controls how paint varies between the foreground and background colour. The Hue, Saturation and Brightness jitter controls determine how much of that particular quality can vary in a stroke.



14 New brush We're not finished yet. Pay a visit to the Art History drop-down and go from Impressionist to Oil Sketch. In the next drop-down, pick the Charcoal 59 Pixels brush. Doing this will again help build up the image by adding the think gloopy feel of oil pastels to contrast and accentuate the powdery feel of dry pastels.

Expert Tip

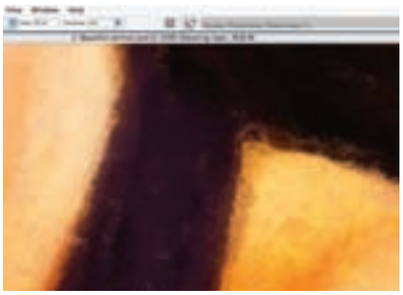
Mix it up

Mixing the Art History brush with the Brush tool allows you to achieve interesting results and introduce extra textures into your painting. Adding the white highlights also boosts the end result and adds the finishing touch to the pastel creation.

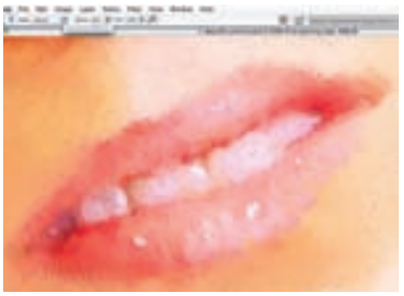
FINE-TUNE THE PAINTING

The little touches that make all the difference

15 Dib dab Once you've worked the thicker oil pastel strokes, switch the Style to Dab and set Tolerance to 0. This part of the process is all about the fine detail, so create a new layer especially for it.



16 Gloopy texture Because you've set the Tolerance to 0, you're not constrained by Brush Dynamics anymore, so you'll find the brush strokes heavier. This is perfect for adding a thick oil pastel effect that really adds a feeling of weight and gloss to the painting. As ever, take your time and build up the areas gradually, making sure to change brush size in accordance to what you're painting.



17 Back to normal Create another new layer, only this time select the Brush tool. Pick the Chalk brush and set to 11 pixels. Set white as the colour and set to 68% Opacity. The reduced opacity means that the white will merge with the image and won't look so jarring. Add spot highlights to the eyes, lips, cheekbones and nose. This helps give a painterly feel.

Expert Tip

Other options

Feel free to experiment with this tutorial. For example, try adding different textures to the layer structure. You'll find 15 free textures on this issue's CD. or you may prefer to use some of your own.

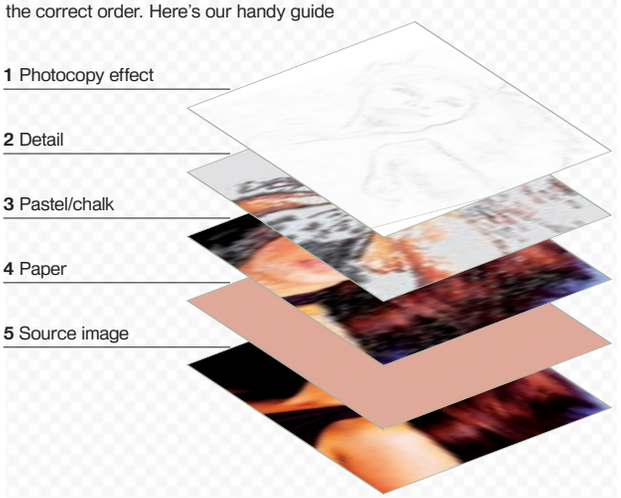
18 Merge down Create a new blank layer and call this 'effect'. With the paper layer and original source photo layer unselected, click the arrow in the Layers palette and then select Merge Visible. It's now time to add another element to the process.

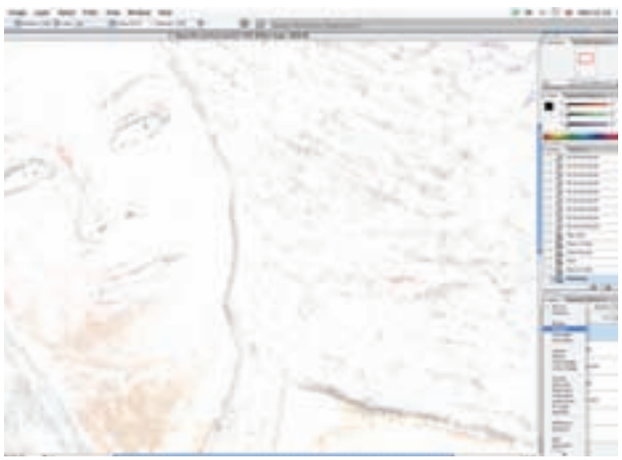
19 Photo finish With the Foreground colour set to black and the Background set to white, go to Filter> Sketch>Photocopy. Set the Detail to 24 and the Darkest to 1 and then click OK.

Build the pastel painting

Using our layer structure

There aren't many layers in this process, but it's important to have them in the correct order. Here's our handy guide



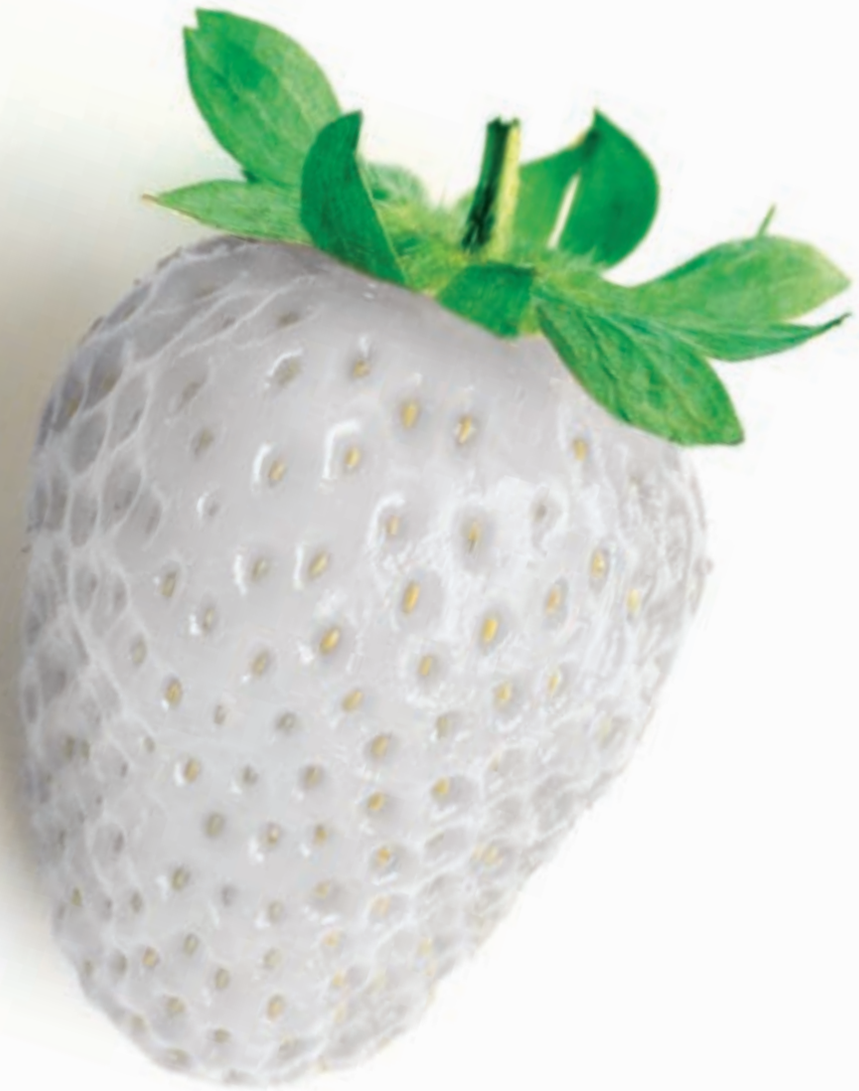


20 Seeing multiples Set the blending mode of the effect layer to Multiply. Drop the Opacity a wee bit to enhance the brush strokes. If you want to go even further, visit Layer>New Adjustment Layer>Levels and give the image a final kick. Have another check to make sure it's all as it should be and then save!

NEXT ISSUE | PAINT A LANDSCAPE USING THE WATERCOLOUR BRUSHES

eMag™

Change colour in photos



essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 30 minutes

YOUR EXPERT
Katty Houtmeyers

ON THE CD
Original strawberry file

There's no need to put up with offensive hues in your photos – here we show you how to change colour and keep the original tone and shading

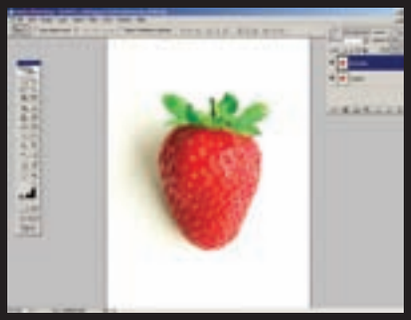
Swapping colours in objects can often be useful, especially when it comes to simple image improvements such as increasing the intensity of a blue sky, or making grass greener. In addition to these minor cosmetic tweaks, you can also have more fun with the process. Maybe you have an object that you want to see in different colours but need to keep the same camera angle. You only need to use one photograph and put Photoshop to work on simulating the other colours. This technique is used in various different places, from clothes in catalogues to cars, to other merchandise. But it's not just for commercial use – maybe you have a picture and someone is wearing a garish-coloured t-shirt or maybe you want to repaint your bedroom and want to see how a colour will work without playing around with testers. The Replace Color function is a very useful tool to handle this, you can set the hue, saturation and lightness of your colours exactly the way you want them to be.

The key to changing a colour successfully is to keep all the shading and tone of the original image, otherwise it will look like you've painted colour on (which is probably what you would have done!). Even though the Replace Color function allows you to keep the tone as standard, you should still regularly look back to your original to make sure you haven't overlooked anything. But just because you're keeping the original tones and shading doesn't mean that you have to be completely natural – as our albino strawberry shows!

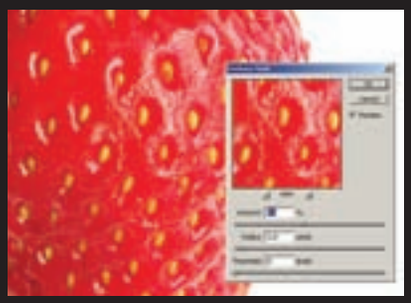
NOTE | THANKS TO ANDREA JACCARINO FOR LETTING US USE HER STRAWBERRY PHOTO AS SEEN ON WWW.SXC.HU

FROM FRUITY TO PASTEY

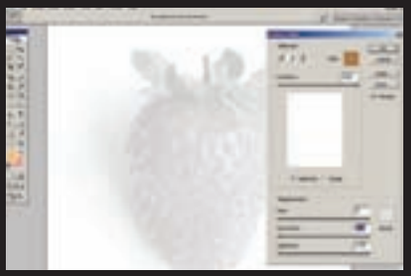
Turn a strawberry's appearance on its head by changing colour



01 **Examine your image** Open up the strawberry image from the CD, and examine it. Closely look how many colours there are, look at the shading parts and where the light comes in. First of all, duplicate the original layer (Layer>Duplicate Layer). Name the first one Original and the second one Retouch.



02 **Sharpen things up** Most digital photos need a bit of sharpening, and this one is no exception. Bring out the Unsharp Mask in the Sharpen filter menu. Set the view to 100% to have a good look at what's going on. Set the Amount slider to 80% and leave the Radius slider at 1.0 px. Click OK.

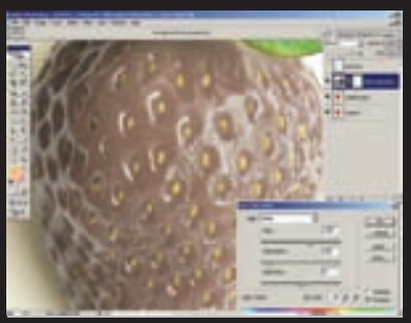


03 **Replace the colour** In the Image>Adjustments menu, select Replace Color. Select all the red areas with the Eyedropper tool (first icon) and Add to Sample Eyedropper tool (second icon), to remove all colour. Move the Fuzziness bar to 200. This determines how much of the red is affected, which is indicated by white. Set saturation to -95 and lightness to +75. Don't forget to save your work once in a while.

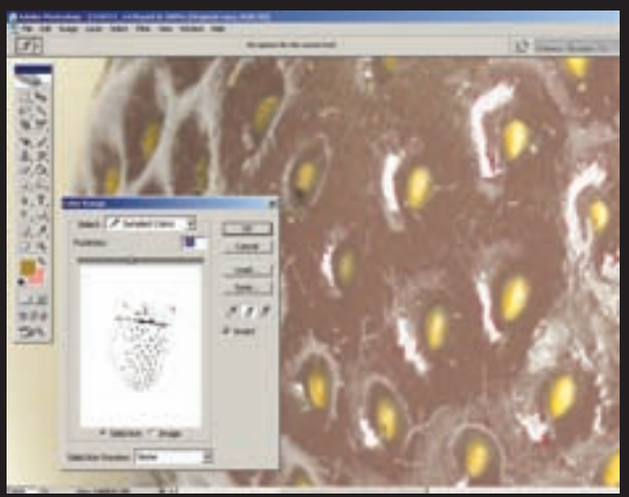
Expert Tip

Blending modes

Changing the blending mode of a layer can often give you a better view to make a selection. For example: the Screen, Multiply or Saturation modes each give a different view and can be useful for various purposes. Experiment with them when you have difficulties while making a complex selection.



04 **Red desaturation** Things aren't looking right yet. Click the Eye iconnext to your white strawberry, copy your original layer and go to Layer>New Adjustment Layer>Hue/Saturation. Select Reds from the drop-down menu and move the Saturation bar to -80 and the Hue to +25. This will transform the reds into greys.

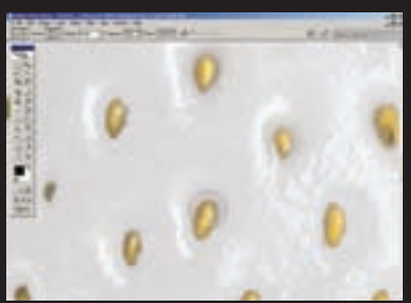


05 **Yellow seeds selection** Set the blend mode on the copy of the original strawberry to Screen. This gives a bigger contrast between the greys and yellows. Pick Select>Color Range. Use the Eyedropper to click the yellows and use the Add Sample Eyedropper to add the different yellow tones. Set Fuzziness to 85 and click OK. Add a feather selection of 1 px. Set the blend mode back to Normal.

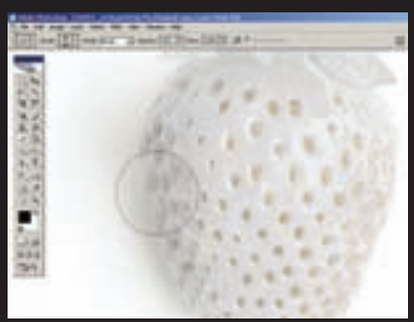
Expert Tip

Adjustment layers

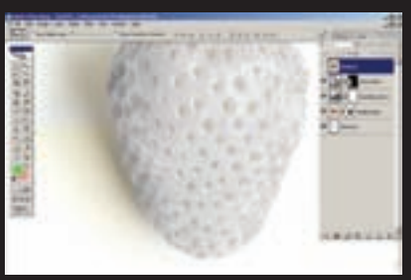
Adjustment layers are also very useful for manipulating colour changes. Here, you can add multiple layers, one for each colour. Experiment with Curves, Hue/Saturation, Color Balance, Photo Filters… and find out which one delivers the best result. On top of this use the layer masks to limit the adjustment layer to a part of your image.



06 **Layer mask** Add a layer mask on this layer, using the selection. We need to adjust manually by adding and removing parts in the mask. First clean up the big parts around the strawberry. For the seeds, use a very soft brush and set the Opacity of the Eraser tool to 25%. Click a couple of times over every seed until the edges soften and depth will show again.



07 **Shades and light** Use a large soft brush over the edges of the strawberry: erase on the sides to add shadow, and paint with the Brush tool over the middle. Keep the Opacity to 15% when adding or removing inside the mask. Also bring back the shadow and the green leaf on the background behind the strawberry.



08 **Shadow** Add another adjustment layer to your retouch layer. CS2 users can go to Filter>Photo Filter>Blue. If you have an older version, use a Hue/Saturation adjustment layer to add a bit of blue. The aim is to remove the red reflection shade on the background. In addition we will add a layer mask to bring back the original leaf colour. Fill this mask completely with black, and erase the parts of the shadow on the background.

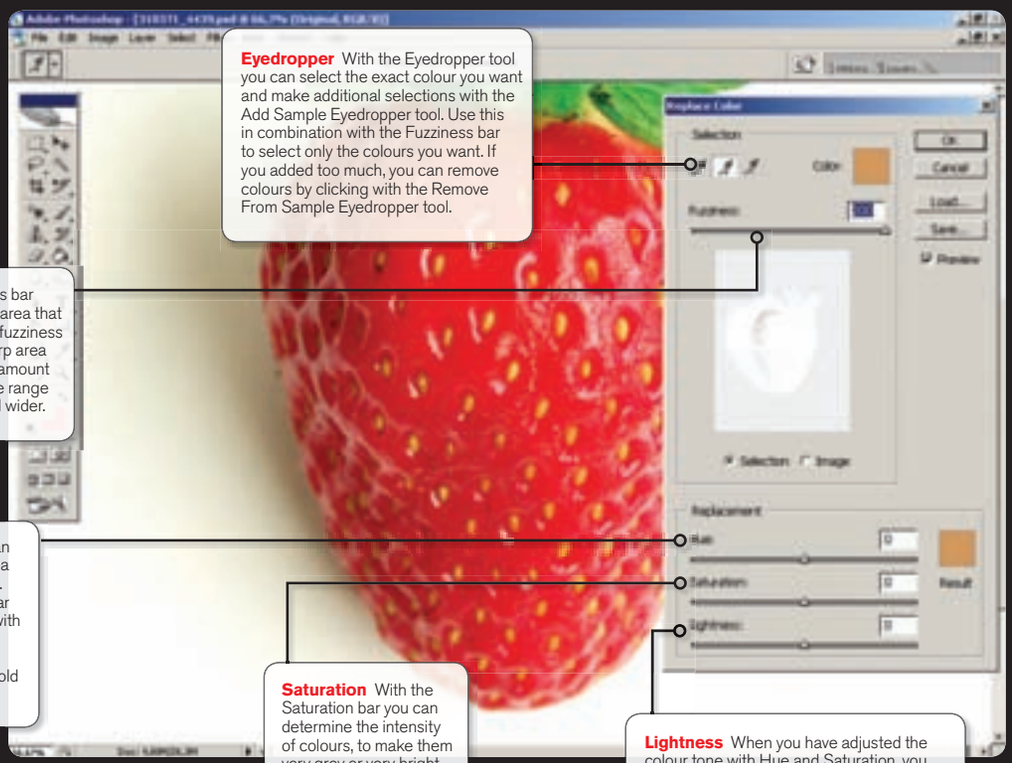
Tool School

Layer masks

Layer masks are the perfect tool for making a seamless selection. Edges of an object can be sharp on one side and soft on another side where there is more shadow, for example. The only way to combine these selections is by using layer masks. Plus, here you always can adjust in a further process used.

Replace Color panel

Know what your options are



Eyedropper With the Eyedropper tool you can select the exact colour you want and make additional selections with the Add Sample Eyedropper tool. Use this in combination with the Fuzziness bar to select only the colours you want. If you added too much, you can remove colours by clicking with the Remove From Sample Eyedropper tool.

Fuzziness The Fuzziness bar determines the reachable area that you want to adjust. Lower fuzziness will have a limited and sharp area that it will affect; a bigger amount of fuzziness will extend the range and make this smooth and wider.

Hue The Hue bar can mix your selected area with different colours. When you shift the bar to the left, it will mix with warm colours (reds), when shifted to the right, it will mix with cold colours (green).

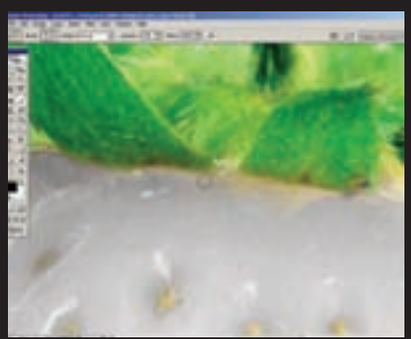
Saturation With the Saturation bar you can determine the intensity of colours, to make them very grey or very bright and full. This can be used to make a colour neutral. In this tutorial it made the red white.

Lightness When you have adjusted the colour tone with Hue and Saturation, you can brighten or darken up the image with the Lightness bar. If we were to make a black strawberry, we would shift the bar to a negative value.

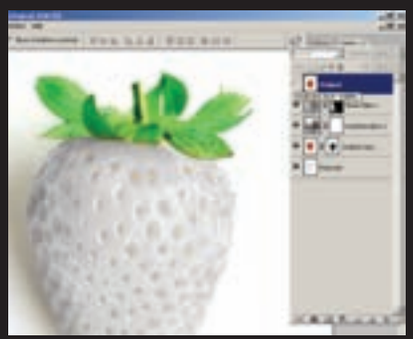
HARVEST YOUR TALENTS

Add the finishing touches for perfect fruit

09 **Perfectionism 1** Now, we are starting to have a clear look at what our white strawberry is going to look like. Here we can see that the yellow seeds aren't blended in enough. Go to your original copy layer and select the mask. Pick the Eraser tool and make it larger than the holes around the seeds and click once or twice again to add depth until it feels natural. And with a small brush go around the edges of the seeds.



10 **Perfectionism 2** The same problem appears with the leaves, this should be more 'one entire object' instead of the leafs on top of the strawberry. Smooth and soften the edges with the Eraser and Brush tool with a small sized brush and low opacity, about 10%.



11 **Final** Put your original layer on top of the others and show and hide a couple of times. Are there certain areas in the image that are too obvious? Does it look natural enough? Make small adjustments where you feel are needed and save your work.

NOTES | TRY THIS TECHNIQUE WITH OTHER FRUIT OR FOOD. IT'S A GREAT WAY TO GET INSTANT IMPACT

eMag™

This tutorial is taken from our sister magazine, Mac Creative. Each issue is dedicated to bringing Mac fanatics the very best in advanced tutorials, helping them take the next step up in creative software. Issue three is on sale now from all good newsagents or you can order a copy by phoning 0870 428 8350

Essential Photoshop skills

Learn how to transform a few photographs into this heavenly illustration worshipping all things Apple

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 2 hours

YOUR EXPERT
iLovedust

ON THE CD
All the source imagery

Mac users get the perfect package with their hardware – fierce computer performance coupled with style that wouldn't look out of place in an art gallery. To show our love of the Mac form, we decided to base this illustration on photos of the actual products. And what better piece of software to make our heavenly dream come true than Photoshop CS? With a rough idea in mind, the next task was to get a digital camera and collect (or borrow) a lot of Apple products!

Of course, showing our love is only one aspect of this project; sharing how to create good artwork using digital tools is also important. There are two things to keep in mind while creating the image. One is that the image should be as more vivid as possible. Always think about the perspective, light and shade, even the spatial feeling. The other thing to remember is that because we're working in the digital environment, there's no excuse for not indulging in some artistic flourishes to complement the photography. Over the next few pages you will learn how to use various tools and techniques, such as the Pen tool; Selection methods; adjusting colour, light and shade; altering perspective; using blend modes and playing with filters. We're assuming you have a basic knowledge of how they work and what they do, but we will show you how to use them by a practical way. But perhaps more important than explaining the techniques is showing how to manipulate these tools to get the idea in your mind onto the digital workspace in front of you. Once these two disciplines click, you're all set to make great art from your own photos and ideas.

LOAD YOUR PHOTOS

Start your Photoshop tool odyssey

01 Creating a super iMac

Open the iMac photo from the CD. Use the Pen tool to trace around the sides of the computer, ignoring the stand. Ctrl-click (Mac) or right-click (PC) the mouse to bring up the Make Selection dialog. With Feather Radius set to 0 and Anti-aliased checked, press OK. Now you need to do a copy and paste. This will automatically create a separate layer.

02 More layers

Open a new file and save it as Imac01.psd. Copy and paste the iMac image you have just traced into the new file. Duplicate the layer, go to Edit>Free Transform>Flip Horizontal. At the moment the perspective is all wrong, so we need to sort that out. The easiest way is to go to Free Transform again and choose Distort.

03 Colour curves

Adjust the iMac images so the perspective looks correct. Now go to Image>Adjustments>Curves to make corrections to colour. Make the image brighter. As you make perspective corrections, you may find the underside of the iMac gets a bit skewy. If it does, open up the iMac photos again, select the bottom grill and copy and paste to Imac01.psd.

Using Paste Into to create the shadow

We've placed the wires so that they're coming out from iPods, so to make them look realistic we need to attach some drop shadows. But how can we do this? There is a tricky way…

01 Duplicate layer
Duplicate the layer merged in step 12. Apple-click (Mac) or Ctrl-click (PC) in the Layers panel. Make the foreground black, and press Apple/Ctrl+delete.

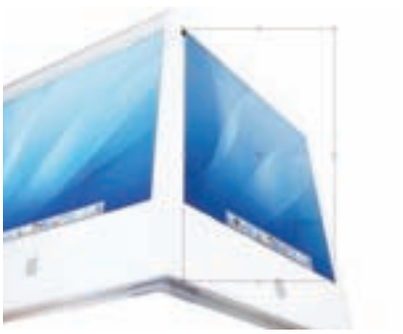
02 Blurred vision
Go up to the Filter menu and choose Blur>Gaussian Blur to blur it. Set the Radius to '4'. Go to Select> All and then copy the shape.

03 Creating the shadow of iPods
Merge all the layers of wires (see step 23), select the shape (see step 25), and choose Edit>Paste Into. The shadow of the iPods will apply to the wires.

BUILDING THE BODY

Learn selection, shadow and blurring

04 Flip it around
Duplicate the layer of the bottom facet and do a Flip Horizontal. Apple-click (Mac) or Ctrl-click (PC) and the tool will copy the image. Release and then select the Clone Stamp tool to erase any messy bits. Although the perspective is pretty much sorted, there are still a few finishing touches to be made. To start, use the Eraser tool to adjust the margin between the two computers.



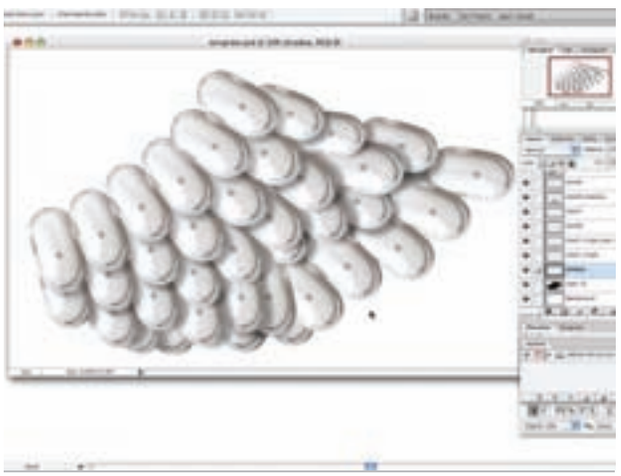
05 Swap it round
Because the right computer is a flipped image, we need the change the direction of the screen and the Apple logo. Use the Pen tool to copy the left screen and use Distort to adjust the perspective.

06 Creating an iPod belt
Open the iPod photo from the disc, and create a new file called 'mac+ipod'. Drag the distorted iMac images onto the file. Place the iPods under the iMac and use Edit>Transform>Distort to adjust their perspective.

07 Link the iPod layers Once you've got the wires and iPods in place, click the box near the 'eye' icon in the Layers palette to link the iPod layers. Press Apple+ E (Mac) or Ctrl+E (PC) to merge all the linked layers into one. See the side panel for how to add shadows to the .

08 Black is back Use the Pen tool to draw shapes behind the iPods. Hold down Apple/Ctrl, click the current layer on the Layer panel and make the foreground colour black. Apple/Ctrl+delete to fill the selection. Things are looking too crisp at the moment, so use Filter>Blur>Gaussian Blur to add blur to the black shapes. Change the Opacity to 10%

09 Shadows everywhere Use the same method (Pen tool to draw a shape and make a selection; Apple/Ctrl+delete to fill the foreground colour into the shape; blur or change the opacity) to create shadows behind the iPods.



10 Create the mouse wings A Mac angel needs some wings to fly. Open the mouse image from the disc, trace the shape and paste into a new file called 'wingnew.psd'. Build up the wings by duplicating the mouse and rotating. When you have a line, save. Start another line on a new layer and drag place under the first mouse layer. Add a shadow as before.

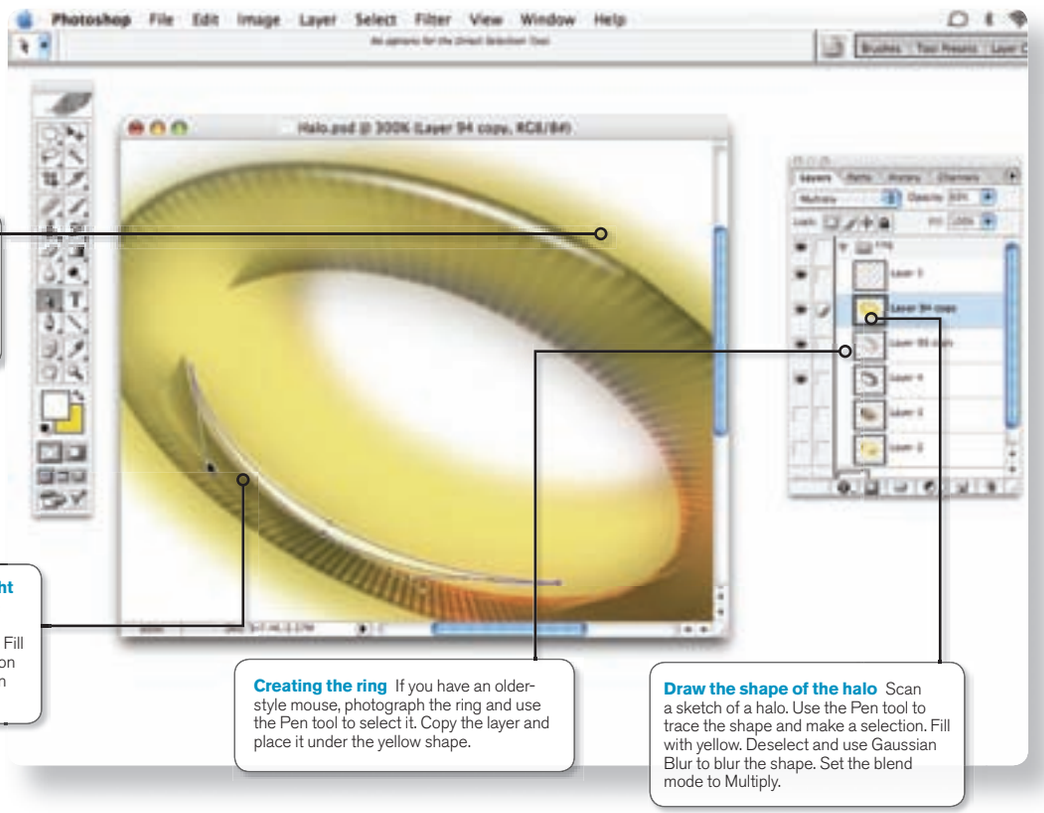
11 Create the main body
Merge the mice and shadow layers and copy and paste the wingnew.psd to mac+ipods. psd. Flip the image to create the left one and add some wires. Use the Blur tool to blur the left wing. Press ']' and '[' on the keyboard to change the size of the tool to something suitable.

NOTES | IF YOUR IMAGE IS DESTINED TO BE CMYK, YOU CAN STILL WORK IN RGB AND KEEP THE FILE SIZE DOWN. TO CHECK HOW THE COLOURS LOOK IN CYMK, PRESS APPLE/CTRL+Y

Creating a Mac mouse halo

It's the perfect topping

We want to create a halo for this Mac angel. Because all the elements of the angel come from a product, we've used a photo of a ring on the underside of a mouse, supplied on the CD



Add some blur
Duplicate the layer of the ring. Use Gaussian Blur to make it very blurry. Keep this layer above the layer of the ring.

Create the highlight of the ring Use the Pen tool to draw the highlights of the ring. Fill white into the selection you've made and then blur the shapes.

Creating the ring If you have an older-style mouse, photograph the ring and use the Pen tool to select it. Copy the layer and place it under the yellow shape.

Draw the shape of the halo Scan a sketch of a halo. Use the Pen tool to trace the shape and make a selection. Fill with yellow. Deselect and use Gaussian Blur to blur the shape. Set the blend mode to Multiply.

Curves

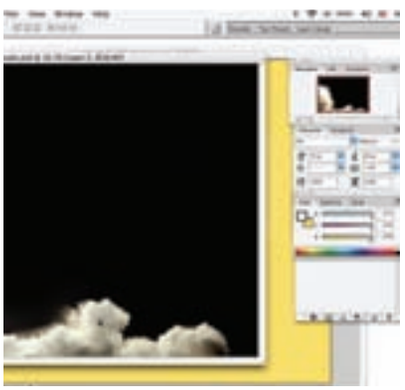
In the tutorial, we used Curves to adjust the brightness of the image. Photoshop has other colour-correction features that you might prefer, including the Levels or Brightness/Contrast commands. Both are found under Image>Adjustments.

MOVE TO THE BACKGROUND

Give the Mac a home

12 Something to stand on
Open the keyboard photos from the disc. Use the Pen Tool to make the selection. Copy and paste the keyboards into the mac+ipods.psd. As with the iMacs and the iPods, use Distort to adjust their perspective.

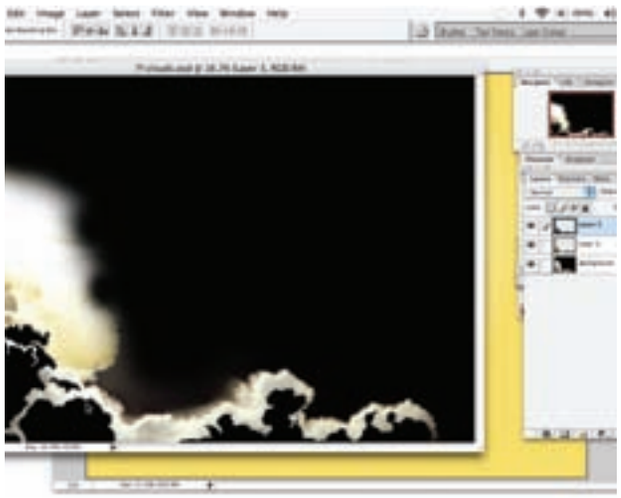
13 I see you
Open the iSight photos from the CD and use the Pen tool to trace and make a selection. Copy and paste the iSights into mac+ipods.Use Image>Adjustments>Hue/Saturation to change the colour inclination to blue. Use Distort to adjust perspective and use Curves to tweak brightness.



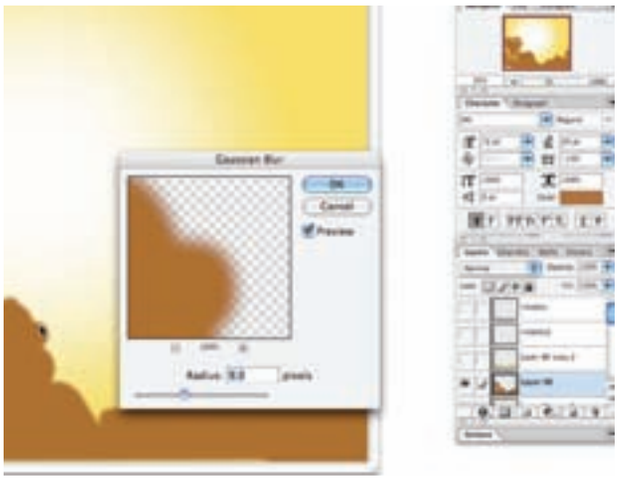
14 Prep the sky
Open the clouds.psd file from the disc. Choose the Gradient tool, select Radial Gradient from the Properties bar and create the gradient. We've gone for browny colours.

Tool School

When you create a selection, if you press Shift, you will get a perfect circle or square. If you continue to hold down Shift, you can add another selection to the original one. However, if you hold down the Alt key, you can quickly subtract the selection.

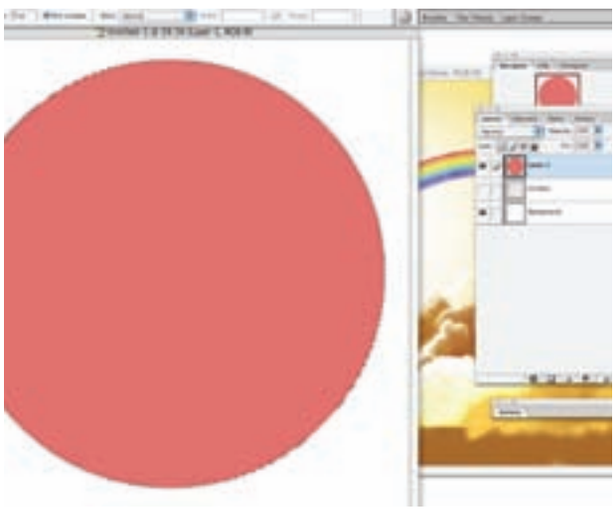


15 Mask the gradient
On the cloud layer, choose Add Layer Mask>Reveal All. Pick the Gradient tool and then go to Linear Gradient and make the foreground white and background black.

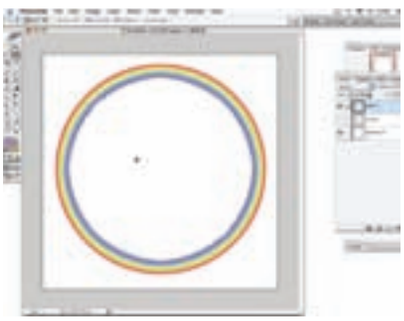


16 Brown hues
With your cloud layer all masked, fill a light brown into the shape. Now deselect it and use Gaussian Blur to blur the shape. We selected the shadow part of the cloud to do this on.

17 More gradients
Duplicate the cloud and make a selection. Choose Gradient tool>Linear Gradient. Choose white for the foreground and yellow for the background. There are now three layers of the cloud. Put photocloud (photo) on the top, shadowcloud (brown shadows) in the middle and the gradient layer at the bottom.



18 Apply to the background
Keep duplicating these cloud layers and arrange them however you like in the background. Make the sky as heavenly as you can. Open a new file (20cmx20cm, 300dpi), and choose the Elliptical Marquee tool to make a selection (hold down Shift for a perfect circle). Fill with red.



19 Build it up
Select the circle and choose Select>Modify…>Contract Selection. Enter 24 pixels to create a smaller selection in the centre of the original. Fill that selection with orange and repeat to build up the other colours. When you've finished, make a smaller selection and press Delete.

20 Add some blend
Copy and paste the rainbow to the clouds.psd, and add a Layer Mask to its layer. Set the blend mode to Multiply.

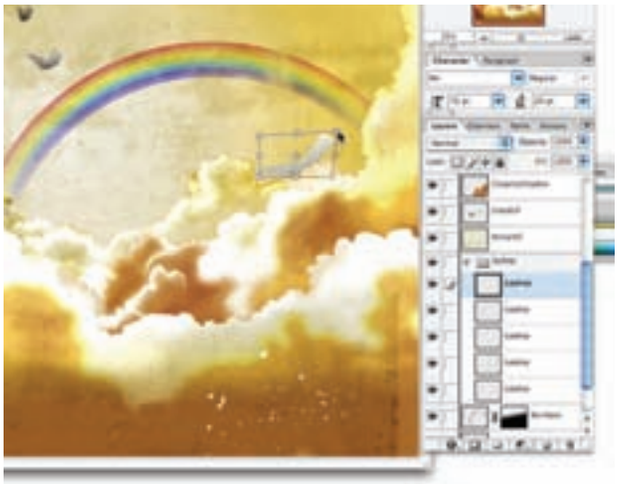
21 More clouds
To add even more texture to the sky, open up the clouds02.psd file from the CDa. Use the Pen tool to make a selection ready to be filled with more colour.

APPLY THE TEXTURE

Add some depth with texture files

23 Mellow yellow

Copy the selection to clouds.psd and place above the gradient background but under other layers. Fill with light yellow and apply a Gaussian Blur. Open the texture file from the disc insert above the background clouds. Put another above all layers and set both to Multiply.

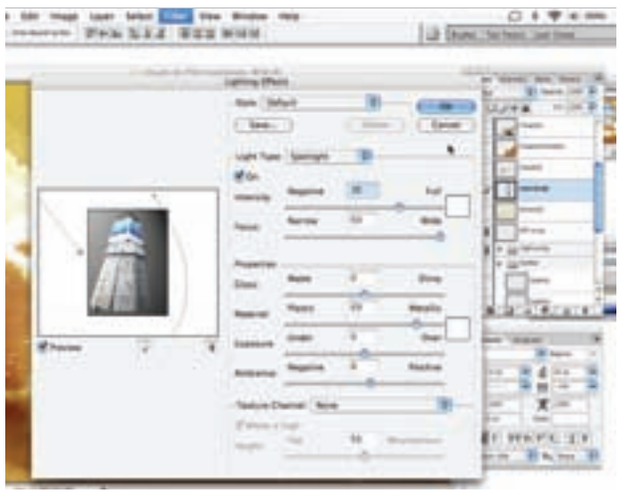


24 Put the Mac angel in the heavens

Open mac+ipods.psd, merge all the layers but keep the two wings separate. Link the main body and two wings, drag them into clouds.psd. Put the layer of the main body above the layer of the texture, but put the wings under the texture. Use Distort to adjust the perspective.

Expert Tip

In the tutorial, we selected a shape, filled it with colour and then blurred it to create a shadow. However, you can also use Layer Style>Drop Shadow… to create one on the fly. This is found at the bottom of the Layers panel – it's the small 'f' icon.



25 Lighting effect

Now the angel is in place, we can apply some lighting effects to boost the image. Choose Filter>Render>Lighting Effects and set as opposite. Use Image> Adjustments>Variations to make the Mac angel slightly yellow. Choose File>Save as to save the image as page01.psd.

26 Add a halo

Use the mouse ring image form the disc to create the gold halo (see annotation on previous page). Also use the Sub image to give it a stand. Copy and Paste it into page01.psd. Fill with yellow and blur it.

27 Create PC monsters

For the bottom part of the image, gather together the PC photos on the disc and place them at the bottom of the image. Adjust the colours to make them dark. We just used the Brush tool to draw some black on the top.

28 All done!

Just copy the cloud photo once more and keep it as Normal in the blend mode. Put the layer beneath all the PC monsters. Change the colour mode to CMYK by Image>Mode>CMYK. And that's it – a whirlwind guide through all the essential tools in Photoshop.

Expert Tip

The Gradient tool is very useful. In the tutorial, it was used for creating backgrounds and layer masks. The tool offers a lot of choice. Learn how and when to use different types of gradients, and your image will look fabulous.

LAYER EFFECTS

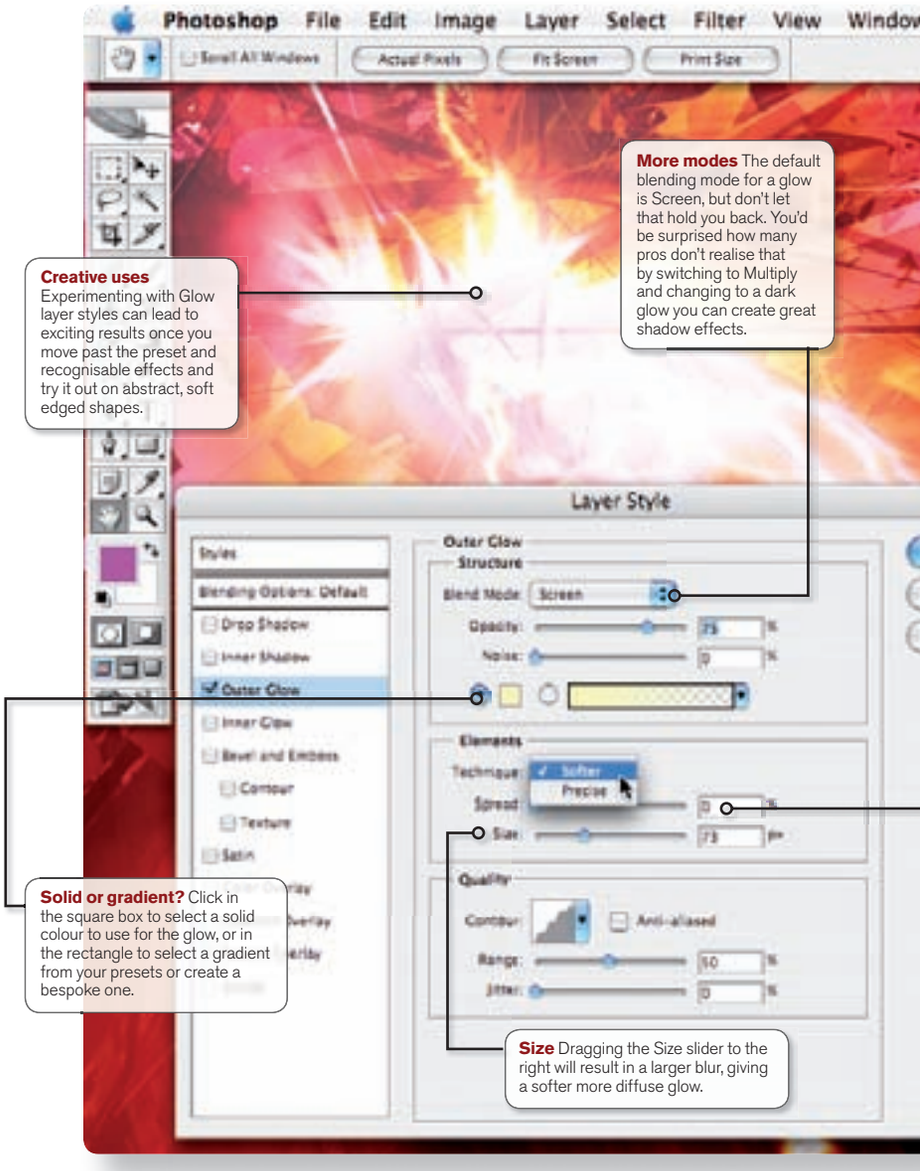
Outer and Inner Glow

Continuing our regular look at the Layer Style window, we ask if there's more to glows than cheesy text effects

In today's world of digital creativity it's become hard to imagine life before layer styles; where creating drop shadows, glows, bevels and overlays would involve complicated layer shenanigans, or even worse, incredibly complex channel operations.

These days creating a glow is as simple as heading over to Layer>Layer Style>Outer Glow, or simply double-clicking the far right of the layer in the Layers palette to bring up the Layer Style dialog. The two glows sit just below the shadows, a very logical place to be considering that they essentially do exactly the same thing but with a light colour set to Screen by default. The only other real difference is that a glow has no Distance slider; it extends from the layer contents equally in all directions, surrounding the object instead of dropping off to one side.

In most compositions a glow by itself will be far too brash; bringing back memories of the late 1990's when Alien Skin first bought easy click styles to the masses and we were bombarded with bevelled, glowing text everywhere we looked. Take a little more time, build up a combination of styles, play with the contour options, colour and blend modes and you can produce bespoke effects that allow for far more experimentation and creativity than the traditional, old school methods.


Photoshop File Edit Image Layer Select Filter View Window
Layer Style
Styles
Blending Options: Default
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Outer Glow
Structure
Blend Mode: Screen
Opacity:
Noise:
Elements
Technique: Softer Precise
Spread:
Size:
Quality
Contour:
Anti-aliased
Range:
Jitter:
Creative uses Experimenting with Glow layer styles can lead to exciting results once you move past the preset and recognisable effects and try it out on abstract, soft edged shapes.
More modes The default blending mode for a glow is Screen, but don't let that hold you back. You'd be surprised how many pros don't realise that by switching to Multiply and changing to a dark glow you can create great shadow effects.
Solid or gradient? Click in the square box to select a solid colour to use for the glow, or in the rectangle to select a gradient from your presets or create a bespoke one.
Size Dragging the Size slider to the right will result in a larger blur, giving a softer more diffuse glow.

The Inner Glow

Inny and outty?

The Inner Glow applies a glow to the inside of the layer contents. The other options are similar to the Outer Glow. The glow can be set to run from the centre of the object out, or from the outside edge in, by clicking the relevant Source button. The Choke setting decreases the distance the blur extends before the blurring begins.

Great technique

It's all about the detail

The two technique options, Softer and Precise, control how accurately the glow is applied. As the glow moves further away from the object the Softer glow becomes less accurate; this results in a smoother glow and is great for more abstract shapes and diffuse glows.

Tip

To separate your glow from the layer it was created from, select the layer and choose Create Layer from Layer>Layer Style. With the glow separate, you have an editable layer to experiment with.

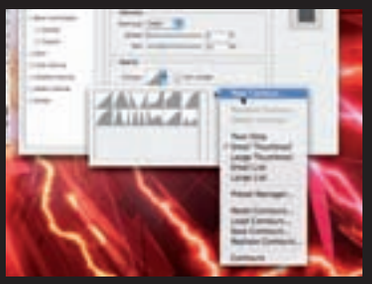
Spread The Spread slider controls how far your glow colour extends before it starts to blur; larger spreads give a stronger, less subtle effect akin to a large stroke.

Tip

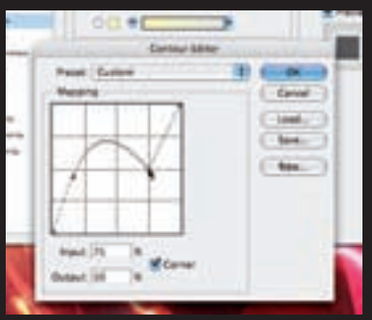
Layer styles eat up memory, and can bring the fastest machine to a grinding halt once you've applied enough of them. To speed things up create a new layer below the one with a layer style, switch to the styled layer and then choose Layer>Merge Down or hit Command+E (Mac) or Ctrl+E (PC). This merges the two layers, applying the layer style in the process. The downside is that you'll be committed to the style as it will no longer be editable.

Manipulate glows with custom contours

To create something a little more interesting than your standard glow you can apply it using a custom contour to add extra shape to the blur.



01 **New** Click the default Contour ramp to begin, or Choose New Contour from the pop-up preset dialog that appears from the drop-down menu to the side of the thumbnail.



02 **Curve** Click the new shadow layer and go to Edit>Transform>Distort. Drag the handles of the transform box outwards or in a different direction to alter the shape of the shadow.

03 **Preset** When you're happy with the result, previewing the effect in your main document window, click the New button to save the contour map as a preset. This gives you one-click access from any applicable Layer Style.

Masking the effects

Hide the style

Add a layer mask to a layer with a style applied and you can quickly get frustrated. Instead of hiding the Layer contents, the mask will change the shape the style is applied to. Call up the Layer Style dialog and from the Blending Options choose Layer Mask>Hides Effects. That will fix things.

Contours

Control the glow

A contour ramp defines the transition from solid to transparent in a glow. Take a look at the default ramp and imagine the lower left corner means solid and the top right corner is transparent. Try a few custom contours and you'll see how they work.

Range and jitter

Getting jittery

The Range and Jitter options are often overlooked. The Range slider defines at which point the contour ramp is applied to the glow. Combined with a custom contour curve this setting can give you impressive effects. Jitter, despite it's exciting name, just adds noise and an element of randomness to your glow, and can be useful for grunging up the over-processed look of a glow.

NEXT MONTH | THE BRUSH STROKES FILTER GETS A TURN UNDER THE SPOTLIGHT

Take care of repetitive editing tasks with these automatic assistants

Creating actions and droplets

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 10 minutes

YOUR EXPERT
Ross Andrews

Actions allow you to automate processes, menu commands and tool behaviour, which means you can create complex automated scripts at the click of a button. Need to resize a folder full of images and save them all as .jpegs? You can create a bespoke action in the time it takes you to process just one file; and then leave it motoring through the whole set.

Opening an image, running an action and then saving the image again is pretty quick, but you don't need to stop there. Convert the action to a droplet and you don't even need to boot up Photoshop; just grab image file icons and drag them straight onto the droplet. It'll launch Photoshop and run the action on all the files while you sit back.

Actions can automate almost any process you can think up and we'll be covering some of the more creative in future issue. But where they are most useful is for processing large batches of files, so that's what we're doing here.

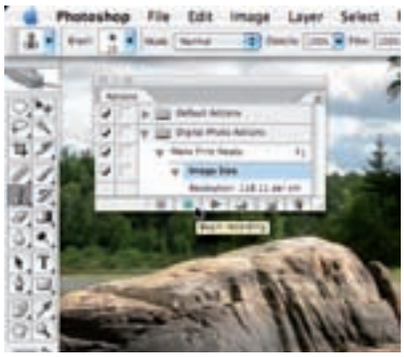
START THE ACTIONS
Get ready to batch convert

01 Keep it organised If this is your first time using actions, open up the Actions palette from the Window menu and you'll see a folder called Default Actions. You're going to create a new action so start by creating a new folder, or set, for it to sit in. Choose New Set from the palette's menu and give the folder a name.

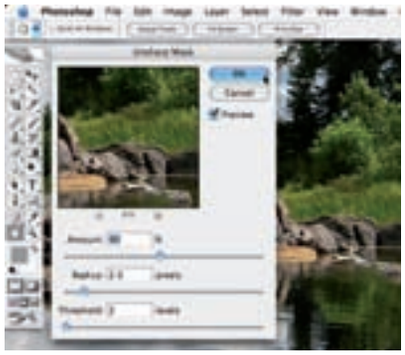
02 Keep it organised Choose New Action from the palette's menu and in the dialog, give the action a name and choose the set you've just created from the drop-down menu. You can also assign a function key to your action.

03 Action! The action starts recording when you hit Record. In this example we're going to create an action to enhance digital photos and prepare for print. Go to Image>Image Size, ensure Resample Image is unchecked, change the Resolution to 300 pixels/inch and click OK.

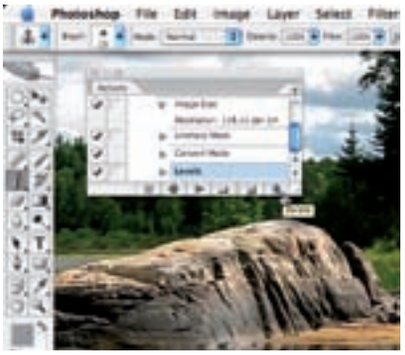
NOTES | YOU CAN FIND SOME SPECIAL ACTIONS ON THIS ISSUE'S FREE CD



04 **Take a break** Your change of image resolution has been recorded. Click the Square stop button at the bottom of the Actions palette and take a breather. When you're ready to go again, click the round Record button.



05 **Finish it off** With the action recording again, go to Filter>Sharpen>Unsharp Mask. The settings Amount: 90, Radius: 2 and Threshold: 2 often give the best results. Follow it up by a change to CMYK from the Image>Mode menu.



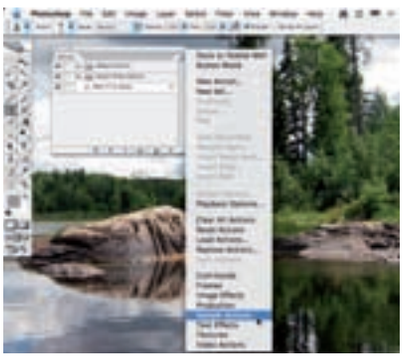
06 **Opps!** We got carried away and recorded a Levels change before deciding against it. This is easily rectified by stopping the recording, clicking on the Levels step and clicking the Trash icon. Now start the recording again.

Expert Tip

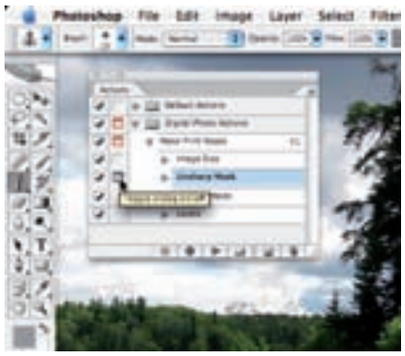
Save and load actions

Quite where Photoshop saves its action sets is a little bit of a mystery to most people, and there's nothing worse than losing your carefully-crafted action collection when you have to reinstall Photoshop for some reason. It's best to save a copy of your customised sets as backups by clicking on the Set and choosing Save Actions from the Palette menu. You can then load up your sets, any you download from the internet, or the ones on this issue's CD, by choosing Load Actions from the palette menu.

ACTION OPTIONS
More actions, and more ways to play them

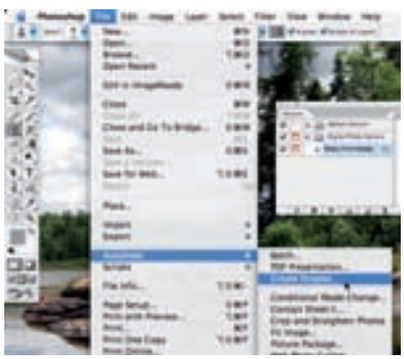


07 **Rip off?** Photoshop veterans may feel like they're not getting many actions in CS2. Not so. All the old favourites (and a few more) can all be found in common sets at the bottom of the Actions palette menu.

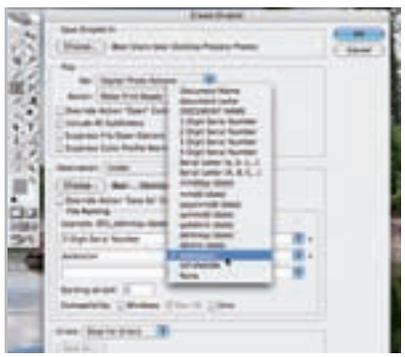


08 **Start a dialog** You can override any action step that would normally bring up a dialog window by clicking the square box next to the action. Toggle to the 'on' state to access the dialog and make changes.

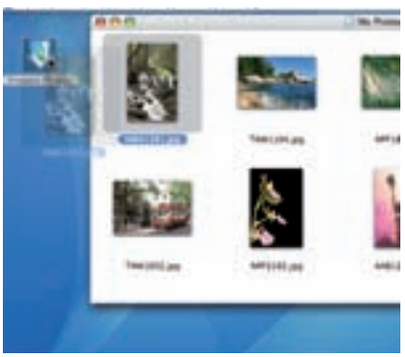
09 **Buttons and more** Turn your actions into one-click buttons by choosing Button Mode from the Actions palette menu. Assign a colour by clicking on the action and choosing Action Options from the palette menu.



10 **Make a droplet** Droplets are basically action icons. To make one, go to File>Automate>Create Droplet. This will bring up a dialog allowing you to specify exactly how you want your droplet to work.



11 **Set it up** Choose where to save the droplet and hit Choose to name it. Pick your action from the Set and Action menus. Save from the Destination menu and automate file naming by choosing variables from the menus.



12 **Try it** Once you've clicked OK it's time to test the droplet that should be sitting proud on your hard drive. Quit Photoshop. Get a copy of an image file and drag into the droplet icon. Photoshop will start up and process the images.

Use the Light! plug-in

Don't hang around for the perfect lighting – you can fake it with the Light! plug-in

Natural light effects can greatly improve a photo and add interest, drama and a focal point. The problem is, there's no way of guaranteeing great light when you're taking a photograph. That's where the Light! plug-in comes into play. You can use this to add light to a scene – even if none existed before – and it is the same as adding a false light at the time of shooting. You isolate the parts of the image where you'd like the light to fall, and the plug-in does the rest. The plug-in comes with a selection of shapes that you can use to cast light and shadow – we've used window reflections in this example. There are also more generic patterns that can be used in photos or illustrations to just add an area of interest. Anything that falls within the shape has light applied to it. You can play with Displacement values which emulates the effect of light wrapping over objects, and you can alter brightness, blur and the colour of light being applied.

In this example we're going to use the shapes to add the effect of a window reflection on a photo. We'll explain how to isolate which areas to add the effect to, how to alter the properties of the effect and also how to move it about. To find out more about the plug-in, visit **www.digitalfilmtools.com**.

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

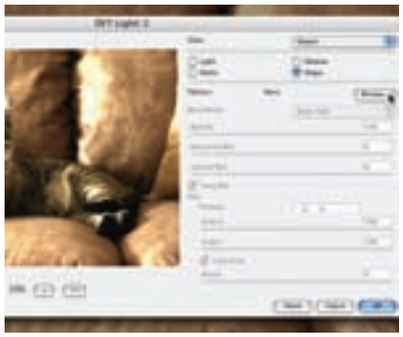
TIME TAKEN
Approximately 30 minutes

YOUR EXPERT
Jo Cole

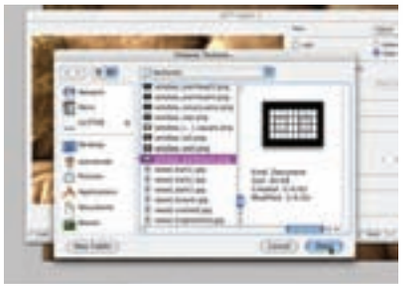
BRINGER OF LIGHT

Don't languish in the shadows – shed some light on the situation

01 The first steps With the Light! plug-in installed (a demo is available on the website) open up the image you want to use in the Photoshop software and go to Filter>Digital Film Tools>Light!. In the window that appears, click on the Reset button.



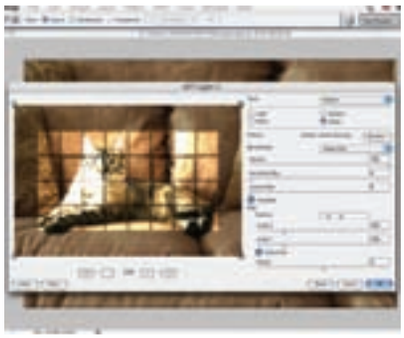
02 Add a shape We're going to add one of the supplied shapes to give the impression of light. Kick this off by selecting the Shape radio button underneath the View section. Click Browse to select a suitable shape.



03 Pick and choose A Texture window should appear with all of Light!'s shapes, if not go to Photoshop>Plug-ins>DFT Light>Textures and then scroll through the ones on offer. In addition to all the different window shapes, explore the patterns such as bubbles, rain and birch. These can really brighten up an image. When you've found one you want, click Open.

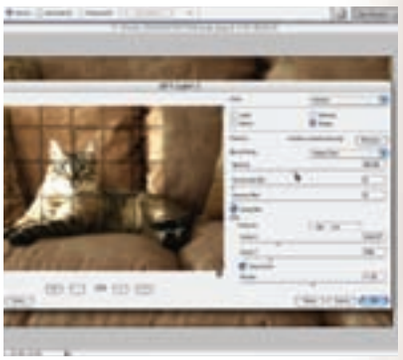
Win a full version of Light!

We've teamed up with Digital Film Tools, the developer of Light!, to offer five full versions to give away. Worth $50, one can be yours for absolutely nada. Just answer this simple question – how many Photoshop plug-ins does Digital Film Tools sell? Email your answers to **PCR@imagine-publishing.co.uk** by 23 November 2005 and we'll announce the winners next issue.



04 In position You'll see the shape appear over your image. Notice how it is casting light where it should. It's doubtful that the shape will be where you want, but that is no problem. Notice the five squares on the image – these allow you to alter the position and rotation of the shape.

05 Bend me, shape me The middle square allows you to move the shape up or down, while the ones at the corners let you play with its perspective. You can also use the Position sliders and make use of the Rotation slider to get things just so.



06 Tone it down Once you have the position sorted out, pay a visit to the Opacity slider. This alters the ferocity of the light effect – chances are you'll want to tone it down a bit, so move the slider to the left.

07 Scatter it about Natural light doesn't work in straight lines – it envelopes objects and bends over their surfaces. To give the light a realistic element, select the Light radio button and then use the Displacement slider to map the light to objects in the photo.

08 Colour options While you're in the Light section, click the rectangle next to Color at the bottom of the window. This brings up a colour picker for you to select a colour for the shadow. When you're happy, click OK to return to Photoshop.

NEXT ISSUE | LEARN HOW TO CUT OUT THE EASY WAY WITH FLUID MASK

GUEST PROGRAM
PAINTER IX

Transform photos with Painter IX

Painter is the premium software when it comes to emulating real world media effects – learn how to get started here

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 1 hour

YOUR EXPERT
Sam Gilbey

ON THE CD
Original Parrot photo

The brushes in the Photoshop software are pretty special, and add further strength to the already incredibly broad and deep program. But when it comes to mimicking natural media techniques, Painter really is outstanding at what it tries to do best, and if you've yet to try it, hopefully this tutorial will persuade you to take the plunge. It can imitate watercolour, oil painting, acrylics, gouache, even crayon and felt tips with aplomb, and without breaking a digital sweat – making it the chameleon of creative software. It also supports a number of techniques for turning photography into paintings and is the best way to get a feel for the program.

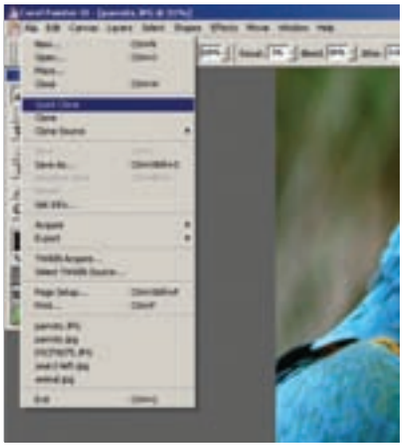
The Clone Brushes are the key to this. Imagine combining Photoshop filters with individual brush strokes, and you've got a pretty good idea of the way in which they work. As you paint over the photograph, the source material is filtered through the individual 'brush variant' you've selected. The smaller the brush, the more of the small detail in the photograph you'll pick up. With a broader brush, though, especially with the Resaturation level set low, you can achieve a more painterly look.

It's an interesting (and addictive) way to combine the digital and the analogue, because while you're effectively filtering the source photo through the software, it all comes down to the brushes you choose, and your natural mark-making skills. Ready?

NOTES | THANKS TO BRAD DOSLAND (WWW.TABOOMEDIA.COM) FOR THE SOURCE PARROT PHOTO

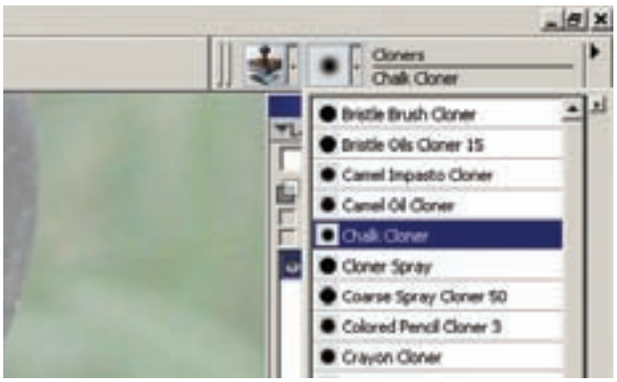
PAINT YOUR PHOTOS

Apply digital paint to canvas



01 Get yourself set up Open your Painter IX software (a demo is available from **www.corel.co.uk**), and open the parrots.jpg file from this issue's CD. Go to Window>Arrange Palettes>Default. Go back to the Window menu and reveal the Layers and Color palettes. Go to the File menu, and select the Quick Clone option.

02 Create a quick clone A new file will be created called 'Clone of Parrots.jpg'. The opacity of the photo will be at 25%, and to the top right of the screen you'll notice that the Brush Category will be automatically set to Cloners. These are the brushes you use to filter the photo through your strokes, transforming it into a painting.



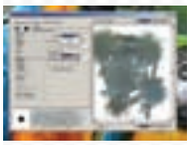
03 Choose a brush Making sure you have the Brush tool selected (at the top left of the Tools palette), you're nearly ready to make a few strokes. Create a new layer (in the same way as you would in Photoshop), naming it 'parrot'. At the top right of the screen, click the small arrow to the right of the Brush Variant, and select the Chalk Cloner.

04 Your first strokes At the top left of the interface, below the File, Edit, Canvas menus and so on, you'll find the Property Bar. This is where you make most of your adjustments to your tools. Set the size of the brush to around 90, and try painting over some of the fur on the left parrot's belly, with short, soft strokes.

05 Adjust the Resaturation Note that the brush strokes you're painting are currently only shown at 50% opacity, and that you're still seeing the underlying photograph at 50% opacity too. Go back to the Property Bar, and drag the Resaturation slider down to just 3%. If you now make some more marks close to each other, you'll start to see how you can smudge them together.

06 Using the Tracing Paper Try adjusting the Grain, Bleed and Opacity too, and see how this changes the brush stroke. Certainly change the brush size as you go, keeping it smaller where the feathers are more defined. At the top right of the image window, click the rectangular Tracing Paper icon to hide the photo, and show your brush strokes at full strength.

Using the Brush Creator Part 1

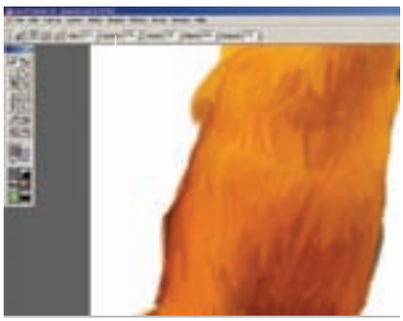


We'll be briefly touching upon the Brush Creator in the main tutorial, but it's really at the core of Painter, and is worth examining in detail. Painter comes ready with hundreds of brushes, but there are still times when you've not quite got what you're looking for. By default you'll see the Stroke Designer first, which lets you tweak just about every aspect of your brush. You can save your own unique brushes too, once you've tried them out on the mini canvas.

WEB | MANY CONCEPT ARTISTS ON MOVIES AND VIDEOGAMES USE PAINTER AND PHOTOSHOP. SEE SOME EXAMPLES AT HTTP://CONCEPTART.ORG/

Using the Brush Creator Part 2

You'll also see that there are Transposer and Randomizer tabs in the Brush Creator. Even though the Stroke Designer is extremely powerful and flexible, these tools are often useful too. The Transposer lets you combine the attributes of two brushes to get the perfect combination. The Randomizer automatically calculates different variants of the current brush, and you can set the subtlety (or otherwise) of the randomisation. So there really is nothing to stop you from creating a totally unique brush.



07 Bridging the gap You're bound to find some gaps in your strokes. Try changing to the Bristle Oils Cloner brush, keeping it at a size of around 20 with a low resaturation, and paint in the gaps, as well as some additional short strokes to add depth to the fur.

08 The parrot's perch Now add a new layer called 'tree', and change to the Flat Impasto Cloner. You can have a lot of fun here cloning the parrot's perch. Try toggling the tracing paper on and off as you go, to follow the contours of the perch with your strokes. Vary the brush size, but don't go much larger than 20.

09 A slicker brush for the beak We've got some nice texture on the belly and perch, but for the beak we want a slightly shinier look. Select the Wet Oil Cloner 10, and trace around the contour of the beak with one smooth stroke. Increase the brush size to around 20 to paint in the rest of the break.

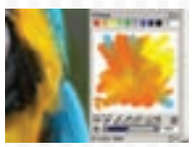
10 Contrasting strokes Choosing the right brush is important, but so is making the right stroke. Use much smaller strokes, with the same brush you used for the beak, to paint in the rest of the face. The more tones you can bring out and blend into each other the better.

11 Background bristle Now select the Bristle Brush Cloner, and set the Size to around 35. Put the Opacity to around 70%, and set the Resaturation to 3%. Select the Canvas layer, and clone the background vegetation from the photograph with this powerful but loose brush. Keep the strokes bold and painterly.

TAKING CONTROL

Mix up your own colours

Mixing it up



The Mixer palette works just like an artist's palette, and is useful when you're looking for just the right mix of colour. It's also great fun to use – there's something intriguing about mixing paint up on your computer screen. You can take colours that already exist in your image, or pick from the colour wheel.

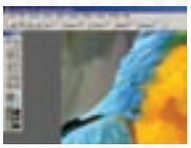
12 The palette Use the same techniques to complete the other parrot. Now it's time to add your own unique, 'uncloned' strokes. Beneath the colour wheel, open the Mixer. Choose a colour from the wheel, or pick from the canvas, and paint it onto the palette. Choose another colour, and blend them together. This is a great way to get the perfect tone.

13 Digital paints that run out Change the Brush Category to Artists Oils. Choose the Soft Blender Brush and set the Size to 12. Pick a bright aqua, and add highlights to the crest of the parrot's head. If you hold the stroke, it'll run out of paint. Then if you continue to hold it, you can smudge and soften with the same stroke – just like real oils!

14 A dabble with the Brush Creator Go to Window>Show Brush Creator. This warrants an entire tutorial to itself, but essentially it's where you can create custom brushes to suit (and create) your unique style. Go to the Size menu, try changing the brush tip to a sharper one, and experiment in the mini canvas before closing the Brush Creator, adding sharper highlights to the rest of the parrots.

15 Add then subtract Once you've added the short highlights strokes, you'll probably find that they'll be a bit strong. Along the Property Bar check the Dirty Mode box. Now make some more strokes where you've added highlights. Don't let go as you do this, instead smudge and soften the marks. Reduce the window size and refer to the photo as you go. This brings it to life without relying on cloning.

Property

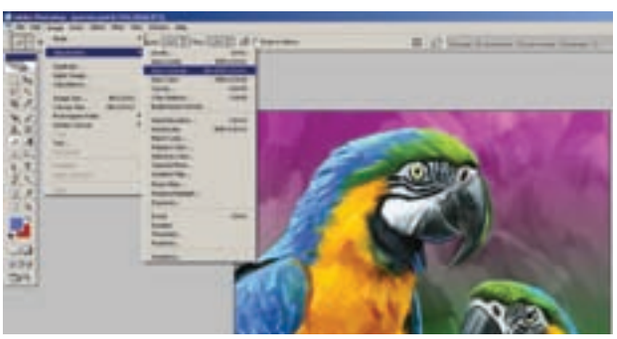


We've taken a look at the Brush Creator, and it's an undoubtedly powerful aid when it comes to giving your work a unique touch. But once you've got the brush you want, you're back on the canvas. Try and use the Property Bar as often as possible. The size and the opacity are the features you'll want to change the most, but the Resaturation, Bleed and other context-dependent features will also have an impact on your work, so practice using them.

16 An edgier look We need to define the faces a bit more clearly, plus some of the other edges. Select Acrylics and the Wet Detail Brush 5. With the Opacity down at 3%, and the Size around 10, define the beak, head markings and eyes. With a slightly larger brush, further enhance the brighter areas of the image with this nice sleek brush.

17 Pushing the background away You've probably been working quite close up to the image while adding the details. It's very important to zoom out, and make sure that the whole thing balances. To push the background back a little, add some greyish purple tones over the reddish browns. Save your painter file, but then also save it as a Photoshop file.

18 Photoshop and Painter in harmony Open the Photoshop file in Photoshop. You'll see that your layers have been preserved. Duplicate the background layer, and go to Layer>Layer Style>Gradient Overlay. Set the blending mode to Color, and apply a gradient that fades from purple to green from top to bottom. This adds a vibrant Photoshop touch.



19 Color changes Try adjusting the hue and saturation of the parrots, or replacing one of the colours, via the Image>Adjustments menu. Or add any Photoshop techniques that you see fit, of course. We've really enhanced the blues in this case. Now you've seen how to turn photos in paintings with Painter, and enhance them with Photoshop, it's time to set off and try your own!

WEB | PAINTER IS ALSO GREAT FOR CREATING ARTWORKS FROM SCRATCH, LIKE THE WORK OF MINIX: WWW.RASTERIZED.ORG/ARTIST/MINIX.HTML

Advice

Visit the advice centre for help in fixing photos, solutions to your imaging-editing problems and directions to helpful destinations on the Web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

LORA SYKES
When it comes to design quandaries, Lora can make miracles happen

JO COLE
The net is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTO FIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post your questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

Image Processor

Q I spend loads of time editing my digital camera photos to shrink them down in size and compress them into lightweight JPEGs. I've created an action that will do the job, though it limits me to turning each of the images into a specific file size. If I decide I want to convert my images to a different dimension I need to create a new action. Have you any tips on resizing groups of images more quickly?
James Egan

A Actions are indeed handy ways to speed up tedious tasks. A similar way to speed things up is to take advantage of Photoshop's scripting abilities. You may have shied away from the Script menu in the past because it sounds too much like computer programming! Fortunately there are others who are happy to write and share scripts, like the Photoshop evangelist Dr Russell Brown. He wrote a script called Dr Brown's Image Processor 2.3 that will happily deal with resizing a large folder full of images. It even allows you to change the format of your files en-masse. CS users can access the script from **www.russellbrown.com/tips_tech.html**. Simply download the script and pop it into Photoshop's Scripts folder (in much the same way you'd install a plug-in). You can then access this handy image processing utility from Photoshop's Scripts menu.

CS2 users will find Dr Brown's Image Processor already installed. In Photoshop CS2 go to File>Scripts>Image Processor. You can also access it from Adobe Bridge by choosing Tools>Photoshop>Image Processor. This brings up a useful dialog box with a variety of image editing options. Section 1 of the dialog box enables you to choose the Source folder full of files you need to resize. Section 2 is where you specify a Destination folder for your edited images. In Section 3 you can choose which File Type you want to convert your images. You can save them as a JPEG, a PSD or a TIFF. Each file type option also allows you to specify the final size of each image you choose to convert. Section 4 of the Image Processor even allows you to apply any of Photoshop's actions to the images. Once you've set up your options, click Run and the Image Processor will open all the files in the source folder, resize them and pop them in the destination folder. If you'd like to find out more about actions, turn to our guide on page 70.

Scripts add functionality to Photoshop. Resize multiple files in seconds using CS2's nifty Image Processor script

Tip

If you have some outstanding Photoshop tips that you would like to share with other readers, please send them to **PCR@imagine-publishing.co.uk** and the best ones will find their place inside the magazine. You will also receive loads and loads of good karma.

Transform tip

Transform and copy

If you want to see how a Free Transform will look without adjusting the actual object, press Option+Cmd+T (Mac) or Alt+Ctrl+T (PC). Use the Free Transform as you normally would, but what's this? Instead of being applied to the original object, a copy of that object is transformed instead. Genius.

Lens Flare tip

Less is more

When applying tools or filters to an image, it's easy to get carried away by the power of the package. The work of Photoshop novices is easy to spot thanks to huge dollops of Lens Flare dominating their work. If you must use Lens Flare, avoid using an 'over the top' brightness setting.

KEYBOARD SHORTCUTS Closing and quitting

	PC	Mac
Close	Ctrl+W	Cmd+W
Close All	Ctrl+Alt+W	Cmd +Option+W
Hide Photoshop		Cmd+Control+H
Exit/Quit	Ctrl+Q	Cmd+Q

Smarter use of Smart Objects

Q I've read articles on how converting a layer into a Smart Object enables you to scale it down and then resize it later with no quality loss. Are there any other ways that a Smart Object can help me with my image editing?
Claire Butterworth

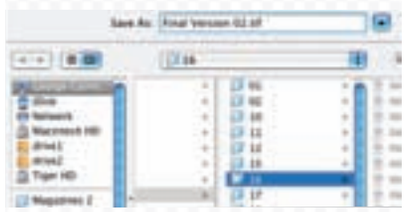
A When CS2 users go to Edit>Transform>Image Warp you can distort your image in a variety of ways. If you drag one of the corner points inwards the image curls like paper, enabling you to see the 'back' of the image. Once you've applied the warp to the image it becomes an edited bitmap. You can't edit or restore the image to its former state once you've closed the Photoshop document. If you turn the image into a Smart Object before you edit it, though, you can edit the warp or even remove it later. Select the layer you want to warp and choose Layer>Smart Object>Group into New Smart Object. You can now warp the layer using the Warp tool's corner handles. Hit Return when you've finished warping. If you need to change the warp at any time you can do so as the Smart Object will remember where the Warp tool's selection handles were. You

By converting a layer into a Smart Object you can re-edit image warp effects at any time in the future and even update the warped image in other Adobe applications

Document tip

Sensible naming

When working on a major project it's an idea to save versions of the project so you can retrace your steps if things go wrong. Save them with a numerical suffix (01.tif, 02.tif etc). Never tempt fate by labelling a project 'Final version', as you're bound to need to make a few changes.



Workflow tip

Hide and seek

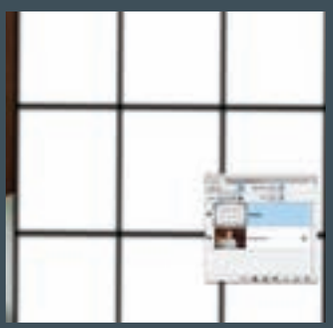
Speed up your workflow by keeping your interface clear of clutter. Press the Tab key to show or hide all floating palettes like the Toolbox and the Layers palette. If you only want to see a specific palette press the appropriate F key. The Color palette can be summoned or hidden by F6, for example.

LIGHT AND SHADE

Apply natural light effects

Q I want to edit my shots to create the effect that light is streaming in through a nearby window. How can I do this in Photoshop CS?
Tina Burns

A Many moviemakers place stencils in front of lights so they cast interesting pools of light and shadows in a scene. Shadows add texture to a shot and give the impression that the scene is being lit from a natural light source. We can re-create this natural looking visual effect using a combination of Photoshop's tools and filters.



01 Create a pane Ideally your source image should feature a flat-lit subject. This will make it easy to add fake pools of light and shade. On a new layer draw a grid and fill it with white windowpanes. Add some Gaussian Blur to the layer to soften it.

02 Blend it Change the fake light source layer's blending mode to Overlay. This adds highlights to the areas being overlapped by the layer. Copy the subject's layer. Desaturate it to lose all colour information and save it as a PSD file called Displace.psd.

03 Displacement map Select the fake light source layer. Go to Filter>Distort>Displace. In the dialog box choose a Horizontal and Vertical Scale value of 40 pixels. Click OK and select the greyscale Displace.psd. The filter will distort the flat-looking light source layer so it fits the contours of your subject.

KEYBOARD SHORTCUTS Palettes

	PC	Mac
Show/hide	Shift+Tab	Shift+Tab
Show/hide Brushes	F5	F5
Show/hide Layers	F7	F7
Show/hide Actions	F9	Option+F9

ADDING PERSONALITY

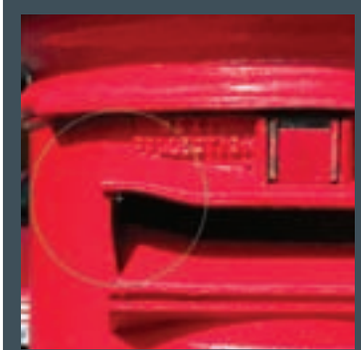
Quick ways to raise a smile

Q Any tips on how to go about adding a sense of personality to inanimate objects? It would help me with my illustrations.

Michael Campbell

A Thanks to Photoshop's pixel-pushing powers it's possible to quickly bring inanimate objects to life. The Liquify filter enables you to keep your image looking photo-real while distorting solid objects to make them smile or frown. Here's how we made this letterbox look happy to collect your mail!

01 Suitable source Open your source image. Choose an object that has the potential to have its existing components converted into a recognisable facial feature, like this letterbox's 'mouth' for example. We shot the letterbox face on to the camera to make our image-editing task easier to perform.



02 Liquify Go to Filter>Liquify. Select the Forward Warp tool from the toolbar (or press W) In the Tool Options pane, make the Brush Size large enough to cover the area you need to manipulate. Reduce the Brush Density so that you need to perform several strokes to move your chosen pixels. This will make the editing more subtle and effective.

03 Smile please Try to restrict your warping to the area with the facial feature (the 'mouth' in this case). Warping other parts of the image will draw attention to the fact that the image has been liquified. If you push things too far use the Reconstruct tool (R) to retrace your steps.

can even place the warped Smart Object in an Illustrator or InDesign document and then edit the original Photoshop file at a later date. Any changes you make to the Smart Object's warp will be updated in both the Illustrator and InDesign document.

Protect your copyright

Q I mail images to clients. They know who the image belongs to, but once it's been passed on I have no control over who uses (or abuses) my work. I've tried adding annotations to my files so that people can see who they belong to. However it's easy to miss an annotation if the Extras are turned off (or even deleted). How can I assign copyright to my images?

Martin Eldred

Protect your images from getting lost and misused by assigning copyright to them and adding a URL link

A It's a simple matter to assign copyright to your images by using Adobe's XMP-powered File Info menu. XMP (or Extensible Metadata Platform if you want the full title) is an easy way to assign metadata to any of your Photoshop files. As the data is embedded in the file itself there is no danger of it becoming separated from the image. You can even add a handy URL link to your images so that potential clients can access your site with the click of a button.

Go to File>File Info. In the File Info dialog box select the Description category and click on the Copyright Status pop-up menu. You can change the status of your image from Unknown to Copyrighted (or even Public Domain if you're feeling generous!). In the box below you can add additional information about the image's copyright status (like limits to how it can be used, for example). There's also a useful Copyright Info URL box. Type your website address in this box and viewers of your image can click on a button to take them straight to your site.

The File Info dialog box can be used to add lots of other handy metadata to your image. In the IPTC Contact section, for example, you can add more information about the photographer who owns the image including work and email addresses. Once you've added your desired copyright and other metadata information, click OK. Now when people view your file they'll see a little © symbol appear by the file's name, prompting them to check out the metadata to see who owns the image content and you'll hopefully avoid any image theft.

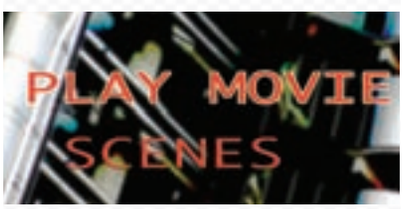
Time-saving tip

Recycle your settings

When you perform image-editing tasks like using the Shadow/Highlights menu, you can save your settings for future use, saving you from repeating the same procedures over and over again. Click the Save button. This will enable you to load in the same settings and apply them to a new image.

DVD menu tip

Design for TV screens



TV screens have a lower resolution than a PC monitor, so fiddly serif fonts could buzz or vanish when displayed on a TV screen. When designing a menu in Photoshop remember that the user will be using a remote control from several feet away. Make your fonts big enough to read.

KEYBOARD SHORTCUTS Clipboard

	PC	Mac
Cut	Ctrl+X	Cmd+X
Copy	Ctrl+C	Cmd+C
Copy Merged	Ctrl+Shift+C	Cmd+Shift+C
Paste	Ctrl+V	Cmd+V

Creative cookie cutting

Q I've just bought Photoshop Elements and am working my way through the different features. I was wondering if you could give me a quick idea about how the Cookie Cutter tool works. I can't see why it would be of any use.
Ron Bellmam

A The Cookie Cutter tool is unique to Elements 3.0 (though like other Elements tools it could end up being promoted to a future version of Photoshop CS, as we saw in the case of Elements' Healing Brush tool). It works much like Photoshop's Custom Shape tool, but has the added ability to mask out a photo so that it only appears within the shape you select. In our example we chose a comic-book style 'thought bubble' shape from the Options bar and used that to cut away the rest of a source photo. We scaled down the thought bubble and added it to a cat photo to create a frame from a photo-real comic strip. We then added a Bevel layer style to the shape to give it a slightly raised 3D edge.

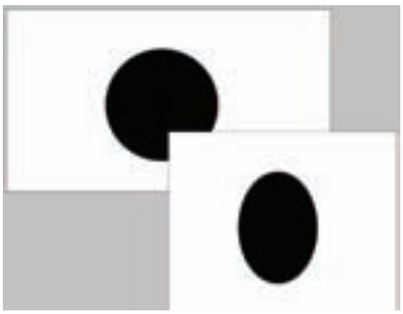
Use Elements 3.0's Cookie Cutter tool to quickly knock up components for you photo illustrations

Square pixels

Q I'm using Photoshop to design DVD menus. My menu looks fine on a computer monitor, but when I watch it on my widescreen TV it looks squashed. This is especially noticeable with shapes that should be perfect circles – they become elliptical ovals. How do I get the circle shapes to look identical on both PC and TV screens?
Tania Darwood

A For a successful menu design you need to be aware of a few differences between computer monitors and TV screens. One important difference is the shape of the pixels. Pixels are the building blocks of colour that make up our onscreen image. A computer monitor's pixels are square. The pixels on a TV screen are rectangles. When your DVD menu is shown on a TV, the square pixels are stretched horizontally to become non-square. This is why perfect Photoshop circles become elliptical when seen on TV.

Photoshop CS2 is designed to help you create images that will display correctly on TV screens. When creating a DVD menu set up the new file so that what you see on your monitor will match what you'll see on a TV screen. Go to File>New. In the Preset pop-up menu scroll down until you find TV screen presets. For content designed to be displayed on a widescreen TV choose Pal D1/DV, Widescreen (with guides). Notice that the Pixel Aspect Ratio changes from Square to 1.422. Photoshop scales the document's square pixels to match the non-square pixels of a TV screen. Because a TV screen has a much lower resolution than a computer monitor your Photoshop design will display with a much lower quality than you're used to. Create a perfect circle and it will appear to have a jagged low anti-aliased edge to it for example. However it will appear as a perfect circle when you view the design on a widescreen TV. If you want to view your Photoshop DVD menu design at a higher quality setting on your PC, go to Image>Pixel Aspect Ratio>Square. This will make a circle appear to be squashed inwards as the rectangular pixels become squares. Once the squashed circle appears on a widescreen TV the image will be stretched horizontally to turn it back into a perfect circle.



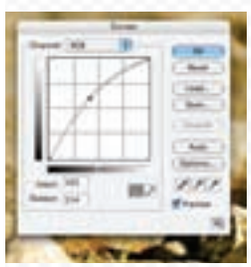
These two circles are the same, but are being previewed using different Pixel Aspect Ratios

Book Resources

Each issue we review the best book titles for Photoshop inspiration and instruction. Turn to page 90 to see what ones appear this time around.

Reset tip

Don't cancel a thing



When you're making changes from within a dialog box, it can soon get frustrating having to keep clicking the Cancel button. However, there is a better way. Hold down the Option key (Mac) or the Alt key (PC) and then take a look at the Cancel button. Lo and behold, it's turned to a Reset button. Click this to reset the dialog and pretend nothing ever happened.

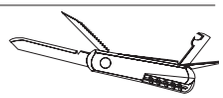
Transparency

Change the view

Whenever you create a new layer, a chequered pattern will be placed behind transparent pixels. This can be turned off, though. Mac users need to go to Photoshop>Preferences>Transparency & Gamut. PC users should go to Edit>Preferences>Transparency & Gamut. Once there, turn Grid Size from Medium to None. Now you'll see white instead of chequer.

Tool tip

Lovely labels



If you are unsure about the identity of a particular tool or the name of a brush preset, for example, let the cursor hover over the icon in question. After a second or two, a little label will appear displaying the name of the tool. However, if you find these notes annoying, you can turn them off by visiting Photoshop's General Preferences menu.

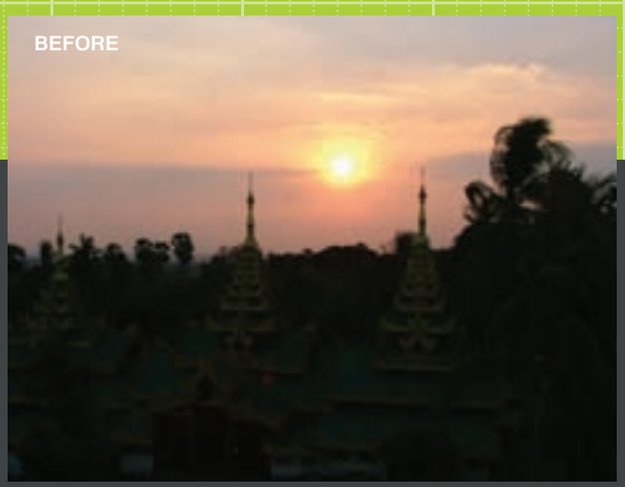
PHOTO FIX

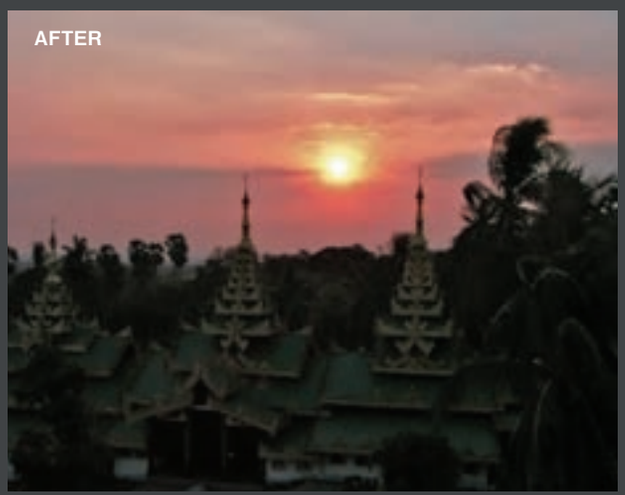
Send in your troublesome images for us to fix…

Send your troublesome images on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EQ

Unfortunately we cannot return CDs





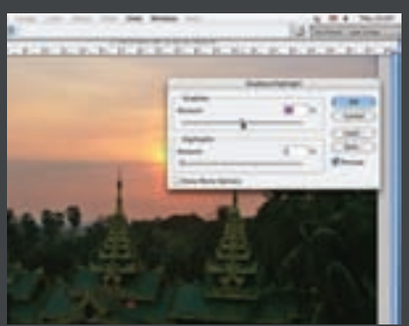
Brighten up dark images

It's easy to bring out lost detail in photos using the Shadow/Highlights feature in Photoshop CS2

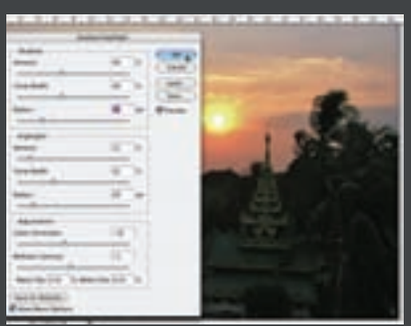
Despite the great advances made in digital cameras over the years, they still can't perform miracles and you will inevitably end up with bum shots that need a bit of TLC. Low-light photography is especially tricky. Not only do you run the risk of taking a wobbly shot and suffering from blur, but if you go after a sunset picture, any detail in the foreground will be in the dark. It's exactly the same as taking a picture of something in front of a window – all the light is behind so everything in front appears in silhouette. While this can lead to dramatic images, it can also lead to missing out on some nice detail. This photo here is typical of a sunset image, where the temples in the front are lost in darkness. We can easily sort this out with a trip to the Shadow/Highlights feature and we can also boost the sunset even more thanks to Hue/Saturation. Here's how…

BRING OUT THE DETAIL

Don't lose features in the shadows



01 Lessen the shadows The first step is to lighten the dark foreground. Go to Image>Adjustments>Shadow/Highlight and your image will instantly lighten. Don't go too over the top with the amount of shadow that you correct – you'll make your image look noisy and too bright for their surroundings.



02 Blur More options By default, the dialog has just two options, but click the Show More Options check box for greater control. This allows you to play with the tonal width and radius of the edit. We'll be looking at what all of these do in a future tutorial – for basic edits stick with the Amount slider.

03 Colour boost A bit of colour boost never did any photo any harm, ,so this one has been treated to a bit of added oomph to the sky. Going to Image>Adjustments>Hue/Saturation is an excellent way of doing this, and you can use the Edit drop-down to pick the colours you want to target – in this case the reds of the sky.

Tool School

Watch the noise

When you bring out detail in a photo that has been taken at low light, you tend to unearth a fair amount of image noise. Before you commit to any saves, pay a visit to Filter>Noise> Despeckle. Photoshop Elements 3 users can go to Filter>Noise> Reduce Noise.

WEB | LEARN ABOUT HOW TO PHOTOGRAPH SUNSETS FROM WWW.PHOTOSECRETS.COM/TIPS.SUNSETS.HTML

RESOURCES

Rocking good sites for learning more about the Photoshop software

PS WORKSHOP
http://psworkshop.net/psworkshop

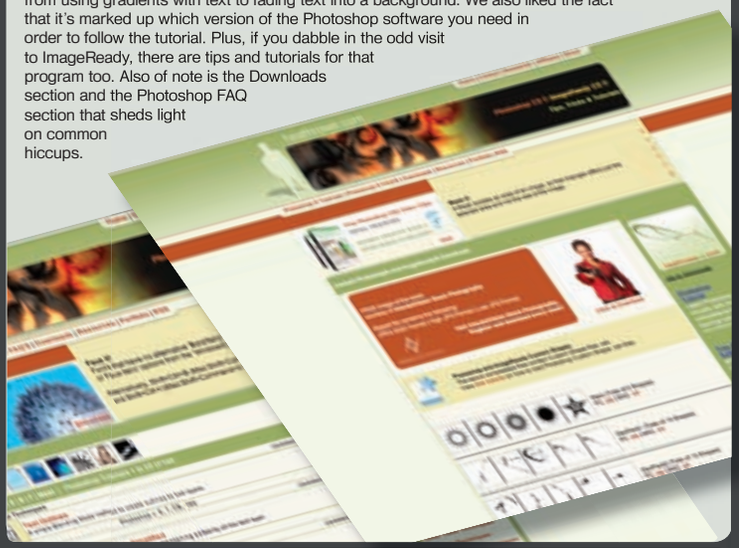
The thing we liked the best about this tutorial site is that it manages to cover every aspect of the Photoshop software. The content is handily arranged into categories, which makes finding your particular brand of Photoshop poison very simple. So, you can peruse through basic tips and shortcuts, colour-specific concerns, adding text treatment, creating special effects and learning the Photoshop tools. And if you think that there's something missing, sign up to become a member and post your own tutorial.

ACTION FX
www.actionfx.com

This is the online home of acclaimed Photoshop author Al Ward. We review one of his books on page 91, and were delighted to find that his site offers the same level of advice for users. There are plenty of articles here to boost your brain, as well as some hallowed tips and tutorials. As you'd expect from an author's site, you can buy books and CDs, but since these are so good there's really nothing to grumble about. And make sure you pay a visit to the Downloads section for some free goodies such as layer styles.

HEATHROWE.COM
www.heathrowe.com

Kick back and settle down to some good old-fashioned learning. Heathrowe.com has a splendid array of tutorials, which cover pretty much every aspect of its functionality. There are plenty of tutorials that concentrate on the more artistic side of creation, but our favourite ones were the text examples. These cover many aspects of working with typography, from using gradients with text to fading text into a background. We also liked the fact that it's marked up which version of the Photoshop software you need in order to follow the tutorial. Plus, if you dabble in the odd visit to ImageReady, there are tips and tutorials for that program too. Also of note is the Downloads section and the Photoshop FAQ section that sheds light on common hiccups.



PURE PHOTOSHOP
www.purephotoshop.com

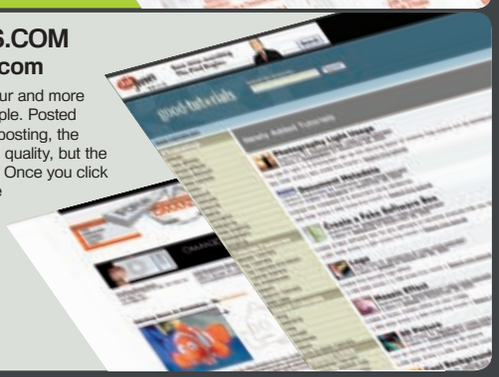
The title of this site is a bit of a lie – in addition to Photoshop, it also allows Dreamweaver, various 3D programs and Flash into its fold, but this just boosts its content and general feeling of goodwill towards the site. There are loads of tutorials here, covering all sorts of content, and you'll learn lots of new techniques before you know it. We were struck by the concept car painting, which showed how to paint a dream car using the Photoshop software. We also really like the walkthroughs that take you through the ideas that went into creating an image. The forums are definitely worth a browse through and if you have a particular itch to scratch, use the search facilities to get to where you want quickly.

FREE PHOTOSHOP
www.freephotoshop.com

No, this is not some dodgy site giving away pirate copies of Photoshop – it is instead a portal transporting you to different sites that offer free content for the Photoshop software. The site is particularly useful for hunting down free plug-in producers, but there are also handy reviews of freeware and commercial items so you can get an informed opinion before you hit the download button.

GOOD-TUTORIALS.COM
www.good-tutorials.com

More tutorials to devour and more digital delights to sample. Posted by whoever feels like posting, the tutorials here do range a bit on quality, but the vast majority are sterling work. Once you click on a tutorial you're taken to the author's site where you can then see what else they offer. We'd definitely recommend that you browse according to category, and there are plenty to choose from. We liked the drawing ones, and found quite a few ideas to explore further.



eMag™

creative reviews

Thinking of buying a new piece of kit? Before you do anything, make sure you check our reviews of the best products in the creative market

Olympus Mju Digital 800

"Image quality is good, the camera is easy to use and there's plenty of options for manual control"

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DIGITAL CAMERA

Olympus Mju Digital 800

It's weatherproof, has image stabilisation technology and loads of shooting modes. Has Olympus come up with the perfect compact?

info

COMPANY
Olympus

WEB
www.olympus.co.uk

PRICE
£350

Just a quick glance at the specs of this camera is enough to pique interest – the Mju Digital 800 packs 8 megapixels inside its tiny frame and has a long list of features to tempt any photographer. So how did we get on with it?

Well it fared well in the first impressions department. The camera feels very nice in the hand – it's good and weighty and will fit comfortably in a pocket. The casing is weatherproof, and Olympus is confident that it can withstand rainy weather without malfunctioning. The top of the camera houses the power button and the shutter button, while the back plays host to the LCD screen and all the other buttons. The zoom button is within easy thumb reach and means you can zoom in and out without having to be double jointed. The mode dial sits underneath the zoom and is just as easily fiddled with, and under this are the four cursors for selecting menu options. This is a little trickier to navigate. We found ourselves accidentally pushing the wrong button unless we used the very tops of our fingers.

So what makes this camera stick out from the sea of other compacts? Well, one reason is its BrightCapture technology. Olympus claims that this lets users capture clear images in low-light situations without having to use the flash. While there are obviously limitations to this, we were impressed with how it works, especially with indoor shots. Images were sharp and the colours were rich, so thumbs up there.

In addition to the low-light situations, we also took the camera out on a crisp autumnal day. On the whole we were quite impressed with the results – the camera is easy to use and colour reproduction was good. We tried the Landscape shooting mode and it produced slightly better results than without – the detail

A CLOSER LOOK

The main features in detail

There are various highlights when it comes to looking at the Mju 800, from its large LCD to its stabilisation technology which is sure to help out struggling photographers. All of the options are housed on the back of the camera, which means there's no scrambling about to find what you need.

In-built help
The Guide button offers advice on how to use the camera in certain conditions, while the Disp button brings up screen guides to help you frame a shot.

In the mode
The Mode dial lives round the back of the camera. It is nice to be able to see which mode you're in as you're taking the shot.

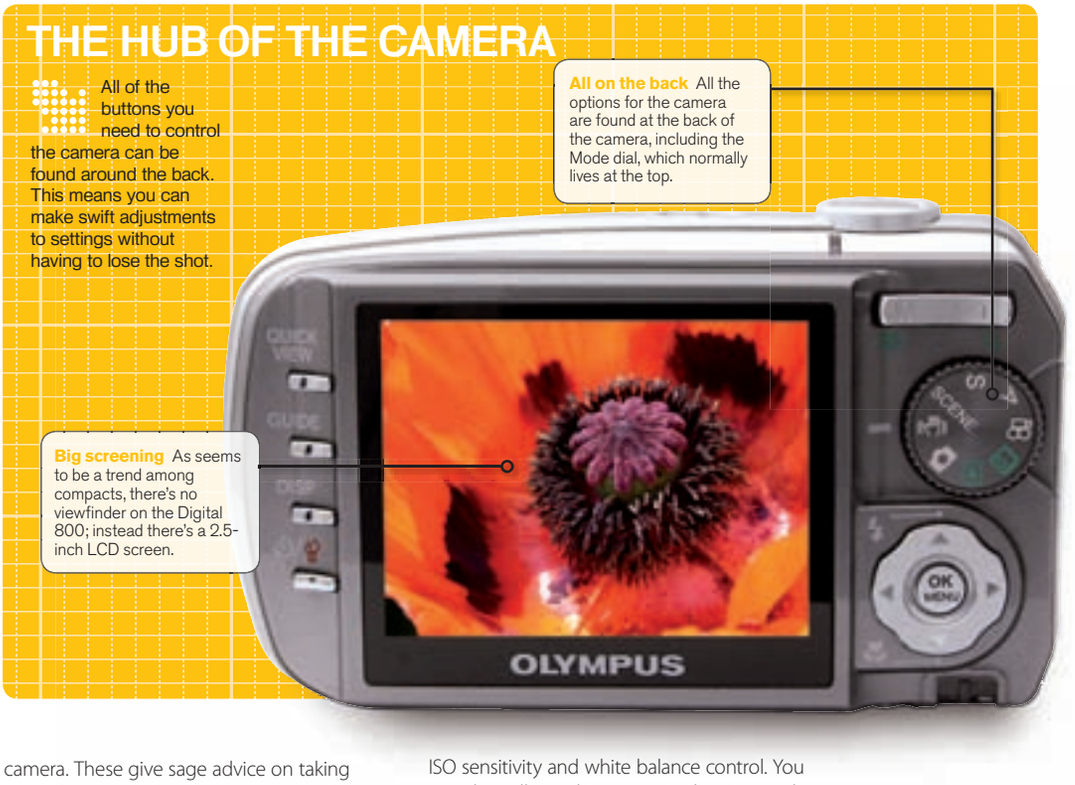
Tapered to fit
The zoom button is shaped like a shallow 'U', which make is very easy to zoom in and out of scenes. It was responsive, too.

TIP | TURN THE IMAGE STABILISATION TECHNOLOGY ON – IT'S AMAZING WHAT IT CORRECTS

Macro shots are fine – this particular shot was also taken in low-light but looks nice and bright

THE HUB OF THE CAMERA

All of the buttons you need to control the camera can be found around the back. This means you can make swift adjustments to settings without having to lose the shot.


All on the back All the options for the camera are found at the back of the camera, including the Mode dial, which normally lives at the top.
Big screening As seems to be a trend among compacts, there's no viewfinder on the Digital 800; instead there's a 2.5-inch LCD screen.
OLYMPUS

seemed much sharper. The 3cm Super Macro mode worked as it should, and the image stabilisation option dealt with any shake .

The camera comes with a 3x optical zoom, which is pretty much typical of compacts. There's no viewfinder on the camera, but there is a 2.5-inch LCD screen that is more than ample for framing and reviewing photos. We did have a few problems with the sun bleaching out the screen, but we were using it in extremely strong sunlight and it worked well more often than not. A bonus of having a screen this big is that you can take advantage of the photography guides built into the camera. These give sage advice on taking better images and are like a photography manual on your camera.

The start-up time is around two seconds and there is minimal shutter lag between shots; depending on the memory card and shooting conditions you're looking at about 1.5 seconds. This means you should be able to capture whatever action is unfolding in front of you. In addition to the automatic mode and the 15 preset scene modes, you also have the option for shutter priority, aperture priority, exposure compensation, different ISO sensitivity and white balance control. You can also call up a histogram in shooting and playback mode to make sure everything is on the right track. The camera runs off a Lithium Ion battery, and a charger is included in the box. It also uses an xD memory card, which isn't included.

We'd be lying if we said we didn't have a few niggles but this is by no means a bad camera. Image quality is good, the camera is easy to use and there's plenty of manual control. If you're just starting out in digital photography, it could be the perfect compact.

> "THE PHOTOGRAPHY GUIDES ARE LIKE HAVING A MANUAL ON YOUR CAMERA"

Order from the menu
You don't have to be a brain surgeon to work out the menu options, although some of the icons are a little mystifying.

Ready to serve
There's no hanging about when it comes to start-up; the lens is ready in super speedy time. It also produces sharp images.

Watch your fingers
Navigate through the options using this, but watch out for accidental button pushing. Tips of fingers are the best way to go.

PROS

- Image stabilisation technology is a big draw for amateur photographers or those who wobble about
- Quick start-up time means you don't miss the action

CONS

- The 3x zoom felt a bit meagre on occasions
- The screen is nice and big but it also means that it's prone to fingerprints

VERDICT

8.5

This is a good compact that produces decent results time and again

HARDWARE

It looks like a small air conditioning unit, but how does the 641PS fare as a photo printer? We decided to find out

HiTi Photo Printer 641PS

info

COMPANY
HiTi

WEB
www.hi-ti.com

PRICE
£199.95

OPERATING SYSTEM
PC and Mac

MINIMUM REQUIREMENTS
Windows 98/ ME/2000/XP
Mac OS X 10.4 or above (need to download driver)

PROS
- Takes up hardly any space
- Can print straight from memory card
- Print quality is good

CONS
- The design is an acquired taste
- Mac users have to download drivers

VERDICT

8.0

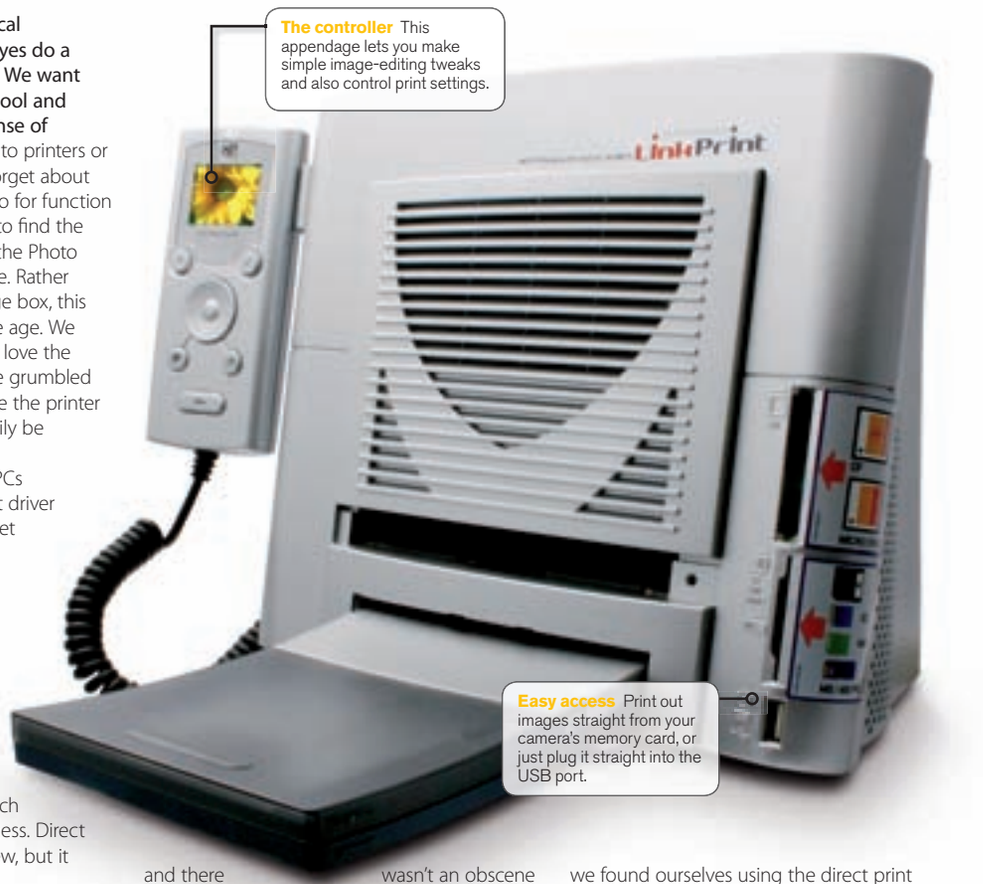
It may look a little odd, but this is a decent printer that will make light work of your printing needs

With a lot of electrical equipment, the eyes do a lot of the buying. We want things that look cool and ooze a certain sense of design savvy. But when it comes to printers or scanners, there is a tendency to forget about any aesthetic demands and just go for function over form. We were very pleased to find the HiTi range of printers, specifically the Photo Printer 641PS model reviewed here. Rather than look like another boring beige box, this silver square looks positively space age. We think you'll either instantly hate or love the design but one thing that can't be grumbled at is the tiny amount of desk space the printer demands. It's light, too, so can easily be transported about.

The 641PS will only work with PCs straight out of the box, but a swift driver download from the website will get it up and running for Mac users. This is a bit of an inconvenience but unless your photos require heavy image editing, you can bypass the computer and just slot your camera memory card or USB cable direct into the printer. Then just unhook the side controller and use it to pick which images to print or apply basic image adjustments such as brightness, contrast and sharpness. Direct printing certainly isn't anything new, but it never fails to be a handy feature.

The controller is really straightforward to use and won't cause you any headaches. In fact nothing about this printer will break a sweat. It's easy to load the paper (6 x 4-inch sheets only) and a bit of jiggling sees the ribbon cartridge slot nicely in place. The supplied Photo Désirée software is easy to install and use, although you may soon hanker after Photoshop's more advanced editing options.

It takes just over a minute to print one borderless 6 x 4-inch print, which isn't the nippiest of times but then there's a little more to the printing process than normal. HiTi employs Dye Diffusion Thermal Transfer technology on its products, which places cyan, yellow, magenta and a protective overcoat onto the photo paper. And don't balk at the 403dpi x 403dpi resolution; although this seems ridiculously tiny it is in fact the equivalent of 6400dpi on an inkjet printer. Detail was very good in the photos we printed and there wasn't an obscene amount of noise when printing.


The controller This appendage lets you make simple image-editing tweaks and also control print settings.
LinkPrint
Easy access Print out images straight from your camera's memory card, or just plug it straight into the USB port.

In addition to 4 x 6-inch photo paper, you can also buy special sticker sheets to load up. Dealing with the printer settings can be done from the controller and if truth be told, we found ourselves using the direct print capability far more than the usual loading up the computer method. All in all, this is a good printer. The print quality is decent; it's easy to use and looks pretty snazzy (depending on your design tastes).

DETAILS

All the printer goodness up close…

See your images If you've bypassed the computer, you can see the images you're going to print from this screen and also your menu options.

Edit on the fly Even if you choose the direct print route, you can still make basic image adjustments using the controller options.

Where it's at Your printouts appear from this front section and the grille-type area lifts down for you to add the ribbon cartridge.

Plug and print Use your memory card or USB cable to print direct and bypass your computer. Being on the front makes them easy to get at.

SOFTWARE

Brush options There are different types of brushes – the Quick Clone technique brings up the Clone brushes.

Quick painting This image was created in next to no time. A photo was Quick Cloned and then a large brush was wiped over.

info

COMPANY
Corel

WEB
www.corel.co.uk

PRICE
£249

OPERATING SYSTEM
Mac and PC

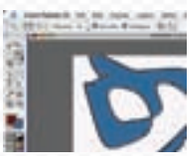
MINIMUM REQUIREMENTS
Mac: OS 10.2.8 plus
PC: Windows 2000 or XP

Painter IX

It promises to give its users the look of natural media, but does Painter IX bring out the artist in you or is it the software equivalent of watching paint dry?

DETAILS
Take a closer look…

Mix it up The Mixer palette allows you to add colour and then blend them together to create bespoke hues, just as if you were using a real paint palette.



Familiar tools It doesn't take long to get used to what everything does in the toolbar in Painter IX – a lot of them are the same as those found in the Photoshop software.

Brush options There is a bewildering array of artistic styles to choose from, so try experimenting and get a feel for what can be achieved.

Texture The right texture is vital for that real world media look. Pick paper according to brush type, or play with the settings to create your own.

When it comes to simulating the real world look and feel of paints, it's very hard to beat the Painter software. For years it's been offering users a digital canvas to explore and version IX is the best yet, with an intuitive interface and speedier brush recognition – the lag time between you making a brush stroke and it appearing on screen is mostly instant. Notice we say mostly – there was a bit of a delay when using the really thick, heavy brushes, but nothing that would raise any temperatures.

It's hard to know where to start when talking about this software – there are so many great features and nice little touches. The artistically challenged will love the Quick Clone option. Apply this to any photo and you can quickly brush over the areas to get a painted effect. Colour is automatically selected from the photo so all you have to do is a pick a brush and move the cursor. For straight painting, the new Artists' Oils brushes give you the most realistic representation of real painting ever seen. These brushes hold a limited amount of paint, so as you paint with one of these, the colour will slowly run out until you load some more paint. It took us a bit of time to get used to this – the norm is for digital paint to last forever – but it did allow for some nice effects. Watercolour fans can now set the colours to stay wet from session to session, so you can save an image and then pick up from where you left off a few days later.

Painter IX has a healthy array of art materials, from brushes to pencils, crayons, charcoal, pastels and pens. Controlling these tools is all done within the interface, making is easy to adjust size and opacity without losing your creative flow. This is a vast improvement over earlier versions. In addition to the brushes, you can pick different surfaces to paint onto. These give you lots more creative choices and effects so spend some time experimenting.

The Painter IX interface will make sense to anyone who's used the Photoshop software for any length of time. The tools palette has familiar faces such as Magic Wand and a Pen tool, while the Layers palette works in pretty much the same way as Photoshop and you can import and export files with ease.

The main problem with Painter IX is that there is so much you can do with it. Sure, you can use the Quick Clone mode to create a painting from a photo in a couple of minutes, but if you decide to explore the different materials, a lifetime of creative opportunities will open itself up to you.

PROS

- Truly does give the impression of real paint and canvas
- Loads of options to get the exact look you want

CONS

- There's so much here it can be frustrating not being able to do everything at once

VERDICT

9.0

An excellent piece of software that offers as much to professional artists as it does to eager home users

BOOKS

New Fashion Illustration

Get a hot drink, sit back, relax and let this book feed your imagination

Do not be put off by the title of this book. True, all of the illustrators featured have worked in the fashion industry, but by no means do you have to be interested in posh frocks. What you have in this book is a collection of some of the best illustrators from Europe, Asia and North and South America. Each illustrator has a page where they explain their inspirations, experience and clients, but by far the most interesting content is when they explain how they create their images. By looking at their technique and then looking at some of their illustrations, you can pick up plenty of ideas for your own work. And that's really the best part of this book. Obviously there are various fashion references for those with a passion for the business, but there are also plenty of full colour, often full bleed illustrations and notes on what materials and software was used to create them. You only have to flick through the book to get a quick idea of the level of creativity of the different illustrators. All styles are represented, from heavily sketched images, to pure vector creations, to gloriously colourful mixed media projects. Basically, you get 160 pages of pure art enjoyment.

Photoshop Creative readers can order their copy of *New Fashion Illustration* for the special discount price of £15.99 plus free p&p within the UK. Simply phone 0870 787 1613 and quote reference CH417. This offer ends 31 January 2006.

info

AUTHOR
Martin Dawber

PRICE
£17.99

PUBLISHER
Batsford

ISBN
0-7134-8961-8

Not just fashion Even if you couldn't give a flying hoot about fashion, there is still plenty to gain from this book – namely bloody good artwork.

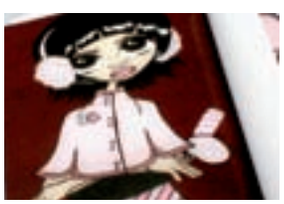
Stick figure evolution The face of fashion illustration is no longer stick figures – this book represents the variety of styles that have emerged.

IN DETAIL

Get to the heart of fashion with this title

Global interest The book represents illustrators from all over the world, and the chapters are dedicated to the different regions.

All the info Each artist is given a page where they explain a bit about themselves and share some valuable secrets about their techniques.



Different styles The inspiration cup runneth over in this book, with plenty of different styles from straight illustration to more cartoon effects.

Image spectacular The images really make this book, and are reason enough to buy it. The colours are clear and they're all nice and big.

Room to enjoy The book is really well designed, with no text interrupting the most important element – the glorious illustrations.

NOTES | LET US KNOW IF THERE'S A PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Adobe Photoshop CS2 for Photographers

Take control of your camera and photo editing with Martin Evening's excellent book

info

AUTHOR
Martin Evening

PRICE
£27.99

PUBLISHER
Focal Press

ISBN
0-240-51984-1

You don't strictly have to be a photographer to benefit from the advice here. In fact you can even ignore the CS2 bit – most of what's written can still be followed if you have an older version of Photoshop. What you can't ignore is the quality of instruction in this book. Split into obvious chapters covering techniques such as image adjustments, colour correction, repairing images, montage technique, colour management and output options, everything is explained clearly and there are plenty of colourful images to help back up the words. All of this alone would be enough reason to go and buy the book, but there's also the CD to get excited about. In addition to source images, this little gem has video tutorials and extra instruction.

You get an awful lot of content for the £27.99 asking price, and we'd thoroughly recommend you buy this book.

Clear and concise Any technique is backed up by full-colour images and step-by-step explanations.

IN DETAIL

Get under the cover…

Follow along You can easily see how something is created thanks to the step-by-step layout and clear images.

History lesson You can learn about any tools that are rooted in traditional photographic techniques, which is interesting.

Understand the tools There are plenty of annotated diagrams explaining where all the tool options live.

Vital (but boring) Even the tasks that people like to ignore, such as monitor calibration – seem attainable in this book.

Illustrations with Photoshop

Just to prove that there's more to the Photoshop software than photo editing

info

AUTHORS
Bengal et al

PRICE
£14.95

PUBLISHER
O'Reilly

ISBN
0-596-00859-7

You may not be aware of the Designer's Notebook series of books, published by O'Reilly, but this is one of the best. Basically, each title in the series focuses on a different design style or technique, usually involving the Photoshop software somewhere along the way. And this example is no exception. As the *Illustrations with Photoshop* title may suggest, the content of the book lies in illustrations created in, erm, Photoshop. Nine artists explain how they created one of their illustrations, from the concept right through to the final flourishes. Each chapter is devoted to one of the artists and follows the progression of the image in a step-by-step fashion. This isn't a tutorial book, though – there isn't a CD with source files so you can't create the images you see, but you can still pick up loads of tips and good starting points for your own work. The nine featured artists all represent different styles, with children's book illustration, science fiction, digital painting and the vector look all present and correct.

This is a really nice book to nip in and out of – the pictures are clean and crisp, the text is enjoyable to read and there's plenty of information for budding artists. Plus, you get loads of tips and ideas from the step-by-steps.

Photoshop Productivity Toolkit

Become a demon Photoshop user with this advice

info

AUTHOR
Al Ward

PRICE
£24.99

PUBLISHER
Sybex

ISBN
0-7821-4334-2

If the tutorial on actions and droplets (page 70) has whetted your appetite for these workhorses, you should definitely check out this book. Author Al Ward begins with a testimony to the advantages of using actions before moving on to explaining how the Actions palette works, how to edit exiting actions and then how to create your very own to fit in with your needs and way of working. There's a very handy section on batch processing and some vital advice on compatibility with different versions of the software. But even if you have no interest in making your own commands, there is still a major draw to this book – the CD. On here you will find over 600 actions ready and waiting to save you some time. There's a colour section in the book that demonstrates what some of them do, and there's also a guide to all the different action sets on the CD. It's certainly not a visual feast for the eyes, but for no-nonsense advice to saving time, it's a winner.

Your mission this month is to give your photos an x-ray effect…

HOW TO ENTER

Go to page 46 of the magazine and read the x-ray tutorial. Once you've completed your masterpiece, send it to us on a CD, along with your name, address, photo of you and a few words about what you've created, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EQ

Readers' Challenge

Here's where you get to show us what you're made of – take up our challenge and get your images printed in the magazine

There's nothing quite like getting your teeth stuck into a really juicy creative challenge, especially if it means you can also show off your Photoshop skills to boot. You may remember that last issue we provided a selection of images on the disc for you to use as the basis for an illustration, or maybe to just use one image in an existing piece of artwork. We've had a few enquires from readers asking if they can still send in their entries after the deadline date we gave. The answer is absolutely – in fact we've got rid of the deadline this issue so you can take as long as you need. Just make sure that you send us your entries to have a look at.

Now onto the challenge for this issue. It's slightly different to the one offered last month. We really liked the x-ray bike produced by iLovedust in the tutorial on page 46. It's an effect that the magazine team has been trying to perfect for a little while, so we were very happy to find out how the professionals do it! So we want you to don your x-ray specs and start transforming your own photos. We've had a go with this hydrangea (and included the original version on the CD) to get you started, but you can use whatever photo you like as a starting point. Maybe go the flora route as we have here, or pick a machine as iLovedust did and use the effect to give the impression of objects beneath the surface. Maybe you'd prefer to isolate the x-ray look to a certain part of a photo – it's completely up to you. All we ask is you show us the results and that you have fun!

WEB | SEE SOME GREAT PHOTO EFFECTS, INCLUDING X-RAY, ON THE SCIENCE PHOTO LIBRARY SITE – WWW.SCIENCEPHOTO.COM

Pete Harrison
www.aeiko.net

Enter the intriguing world of the Displace filter by following our special create the cover tutorial on pg 26. Once you master the technique, you'll use it again and again…